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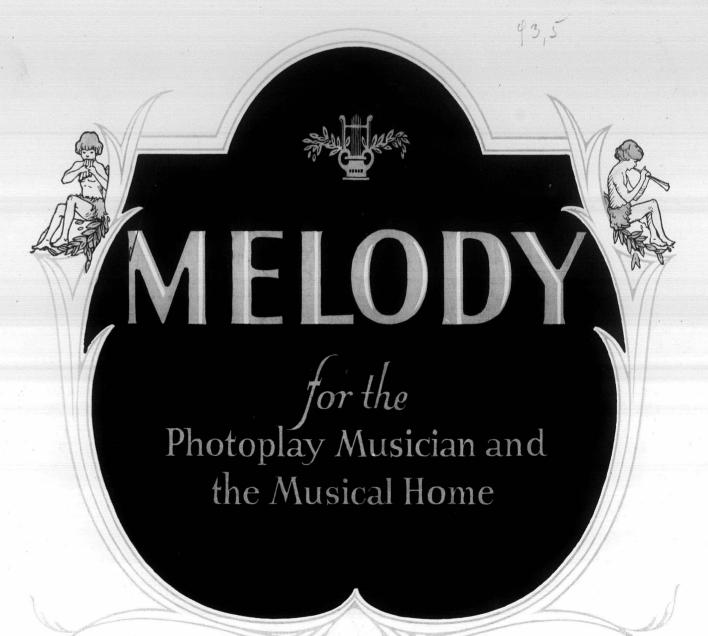
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AUGUST, 1925

Volume IX, No. 8

IN THIS ISSUE

### Universal Pitch---A-Four-Forty

By J. C. DEAGAN

This month's grist also includes an interesting instalment of the Photoplay Organist, by Mr. del Castillo, a few timely remarks by our friend Dinny Timmins, some midsummer gossip by The Gadder, interesting news from our Washington correspondent, and two pages of effervescence by members of the Jacobs' Orchestra Monthly Whatdoyoucallit Club.

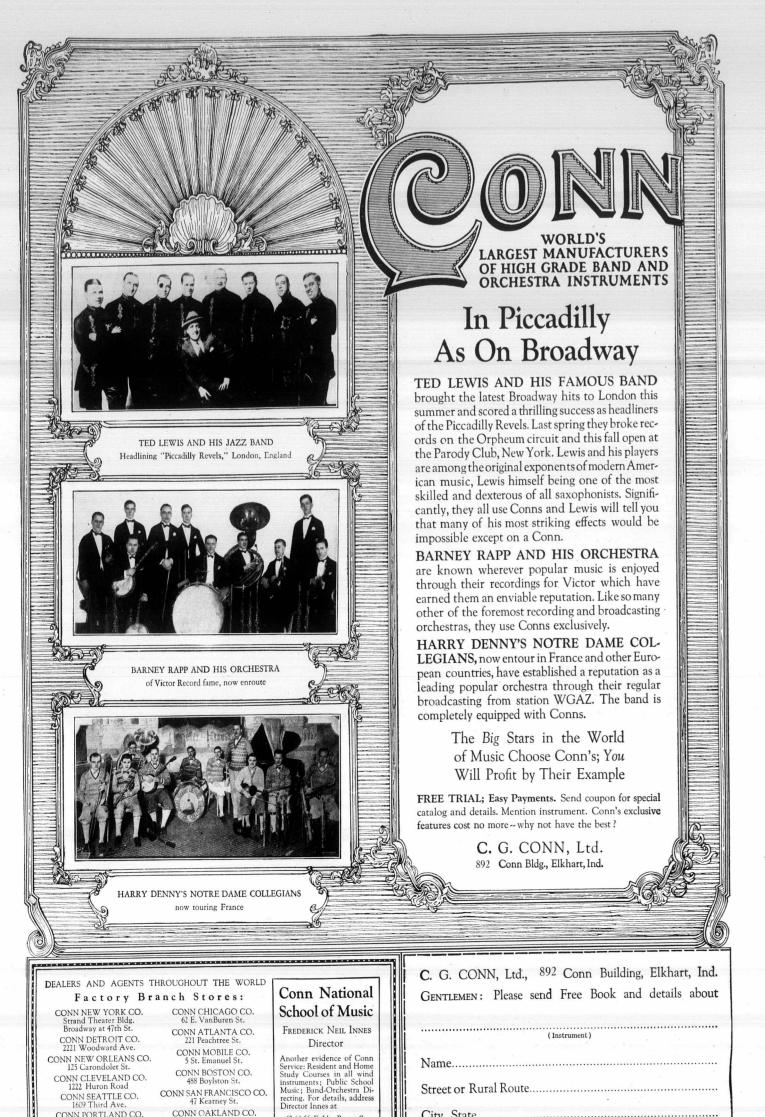
#### MUSIC

"JUST A MEMORY" (Reverie by A. J. Weidt)

"FROM FLOWER TO FLOWER" (Butterfly Dance by Frank E. Hersom) "THE BATTLE ROYAL" (March by Thos. S. Allen) "SONGE d'AMOUR" (by Norman Leigh)

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#### Melody for August

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A magazine for Photoplay Organists and Pianists and all Music Lovers, published monthly by WALTER JACOBS, INC., BOSTON, MASS. Subscription Price, \$1.50 per year; Canada, \$1.75; Foreign, \$2.00 Single copy, 15 cents

Entered as second class matter at the post office at Boston, Massachusetts, under the Act of March 3, 1879.

#### Articles in This Issue

[Page 3] "UNIVERSAL PITCH — A-FOUR-FORTY," a very able discussion of the universal pitch standard question by J. C. Deagan. Most organs and pianos are tuned to the pitch recommended for adoption as standard, yet there is no general understanding or agreement that this is to be the case. An adoption of the most satisfactory average standard would be of great importance to organists and

[Page 4] Conflicting Opinions. One of our readers changes her mind about the inconvenience of the new size for Melody. Another one reveals that she has so far failed completely to grasp the possibilities of the Melody music section as now planned. What do you think about it?

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several columns of entertainment, musical and otherwise from our esteemed contemporary, the Jacobs' Orchestra Monthly. You will have to read carefully to find out what it's all about, and even then you may not know. [Page 8] THE PHOTOPLAY ORGANIST AND PIANIST. Special solos, preparation of cue sheets, and adaptation of pub-

lished cue sheets commented on by Lloyd G. del Castillo. [Page 25] THE ELEVATOR SHAFT. Dinny Timmins emits some ideas on literature, foreign languages, and some of the modern developments in composition and performance

[Page 26] Gossip Gathered By The Gadder. Myron V. Freese gossips entertainingly about the retiring tactics of some of our great singers, and various other legitimate subjects for gossip. [Page 28] Mysterio — What Is It? The first pub-

lished account of the newest and most important development in sound transmission and reproduction. If you are interested in either radio or the talking machine, Mysterio is something you will hear a lot about later on.

[Page 31] If I Were Editor Of Melody. A response from one of our readers to our recent invitation to earn \$10 telling us what would be done If You Were Editor Of Melody, as announced in our January issue and awarded in the April issue.

[Page 32] IMPROVISATIONS. Editorial comment, not necessarily serious, on recent happenings that have a musical angle.

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[Page 11] FROM FLOWER TO FLOWER. Frank E. Hersom. A charming and capricious Butterfly Dance by this well-

known writer. [Page 13] The Battle Royal. March. Thomas S. Allen. An excellent and tuneful march, in six-eight time, of medium difficulty but considerable effectiveness.

[Page 15] Songe D'Amour. Norman Leigh. This Dream of Love has an unusually lovely melody which should be brought out clearly and with great feeling. In the last strain, emphasize the counter-melodies and so give new meaning to the repetition of the principal theme.

You certainly have improved Melopy and made a splendid magazine of it. I could not be without it for anything. — C. Jenner-Hogg, 37 Guerrero St., San Francisco, Calif.

Enclosed find my check for renewal of subscription to ORCHESTRA MONTHLY and MELODY. I just simply cannot afford to be without these magazines, and neither should any other leader call his library anywhere near complete without the Monthly. Dandy Organ numbers in the Melody; I use them all. — Archie W. Price, Mt. Ephraim, N. J.

I am sending a program and press report of our concert. You will notice we are playing Jacobs' music, popular with both children and audience. — George W. Oles,

Your improved and splendid magazine is by far the best paper of its kind. The students of Subiaco College and I always look forward with pleasure to the appearance of each month's issue. — (Rev.) RICHARD EVELD, Subiaco, Ark.

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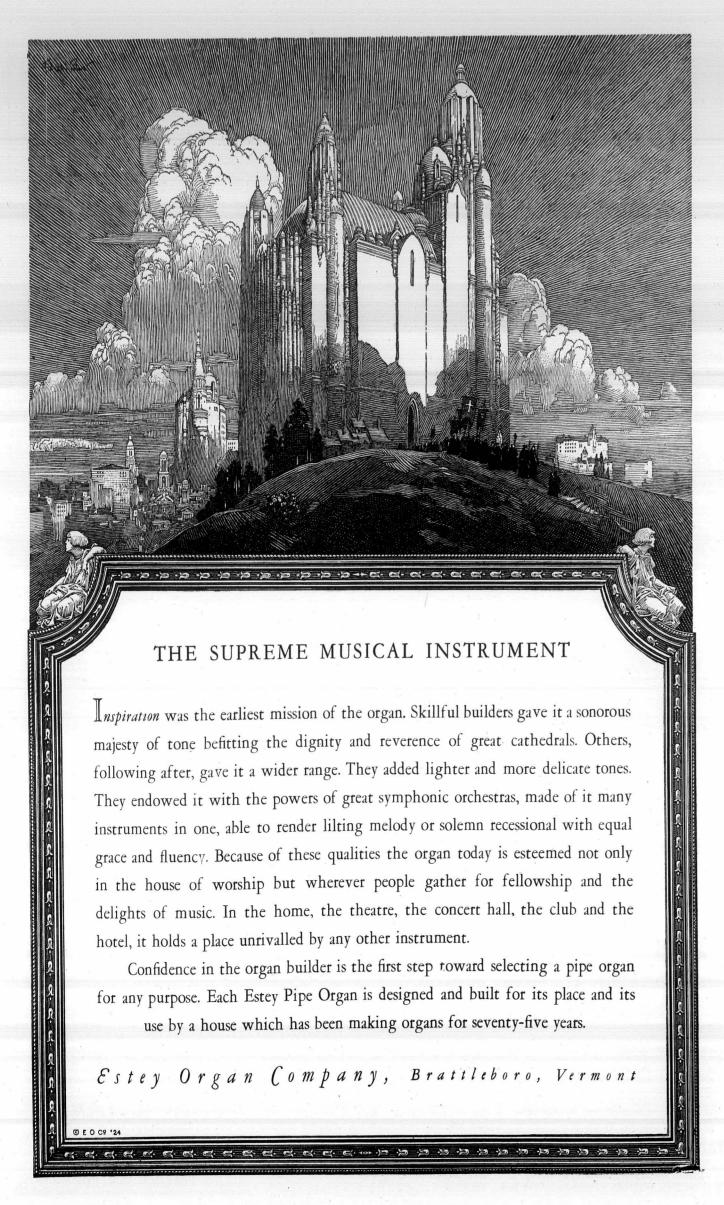
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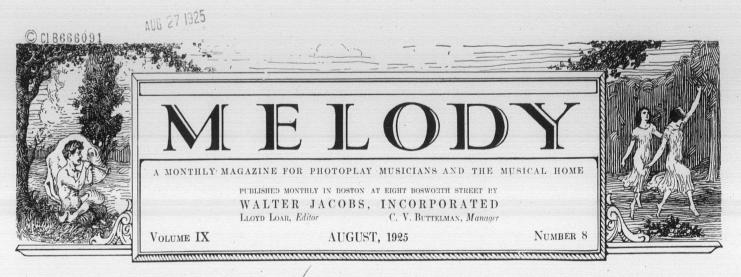
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## "Universal Pitch---A-Four-Forty"

OU have asked me to write on the pitch question, now that this subject has been opened again for discussion. I will endeavor to state my views, not as a theory but more as a matter of personal experience, in the hope that they may help in the final settlement. Please overlook an apparent over-reiteration of the personal pronoun, for there is no intention of making the ego prominent.

The heading given this article would have been decidedly malapropos a decade or two ago, but through the gradual adoption of the pitch of A-440 by various musical organizations, associations, leading piano and organ builders, etc., throughout the past few years, we cannot help but feel that A-440 is now really a "universal pitch." It simply remains for the Piano Tuners' Association to adopt A-440 by popular vote, a vote which it is hoped will be unanimous.

When I was invited by the president of the Piano Tuners' Association, Mr. Charles Deutschmann, and Dr. D. C. Miller, to attend the Tuners' Conference in Chicago on March 10, 1925, which was called to discuss and, if possible, adopt a standard pitch and submit it to the United States Government for adoption, I was surprised to learn that many members of the Piano Tuners' Association did not know that A-440 at 68 degrees Fahrenheit already had been adopted in 1920 by the United States (after the government had learned of its serious mistake in adopting A-435 some years previously).

At this meeting there was a general feeling that if the Piano Tuners' Association would adopt A-440 (the pitch of the wood wind instruments of the orchestra), they would be doing the right thing, BUT if they adopted any pitch higher than A-435 it might be a dangerous experiment. Some of the members thought that if the pitch A-440 was adopted it would be an incentive to go higher and higher later on, possibly to A-445, A-450, or A-455. One member stated that the Boston Symphony Orchestra had been using A-440, but following the upward tendency of pitch had left A-440 and is now using about A-444. It is on this phase of the pitch question that I would dwell, having manufactured musical instruments pitched to order for leading musicians in almost all of the musical centers of the world during the past thirty years or more. This unique experience necessitated a keen interest in the pitch question, and at a time when that question was in a state of evolution.

In advocating the universal adoption of A-440 pitch throughout the last quarter of a century, I have done so with but one purpose in mind, namely, to bring order out of chaos in the interest of good music. And you may rest assured that I did not urge its adoption until I had made very careful, personal laboratory

By J. C. DEAGAN

in nearly all of the civilized countries of the world, for I always have considered a "perfect pitch ear" to be impossible when various pitches are in use, as no person can have a "perfect pitch ear" in any but one pitch. The present condition is one which should not exist, and is particularly deplorable for singers and stringed instrument players, or any musician who must depend upon his ear for correct intonation. When we first advocated A-440 pitch, we not only were censured and ridiculed but made enemies of many leading musicians.

Some years ago musicians would order instruments from us to be used in band or or-chestra in A-435 pitch, but having received them would return the instruments to us claiming they were "out of tune." We would then re-tune them to A-440 pitch, and when they were received again these musicians invariably would say: "Now they are 435. Why didn't you tune them right in the first place as ordered?" We would try to remonstrate with them, but made no impression -THEY KNEW! But—basing our convictions on our own personal experience, careful tests, checking and re-checking — such rebuffs only further convinced us that in time our views of the matter would be found correct. We would not argue, for we found that discussion was useless. All we could do was to build toneometers (Deagan instruments) for leading musicians all over the world, all in A-440 pitch and never was there any complaint about the

Now understand, please, that, as a pitch, we never felt A-440 to be particularly better than A-435, except that possibly its use makes the stringed instruments sound more brilliant. But what we did find was that a majority of the best professional European and American musicians (in the earlier days the instruments of the latter were mostly imported) actually were using A-440 pitch without even knowing it! That is to say, many who were using A-440 or fourth interval in the major and minor scales thought they were using A-435. Even in some instances where, with the aid of the Dea-Gan- whole tones and semitones in the scales? Put the Ometer, we proved conclusively that A-440 (or very, very close to it) was the pitch in actual use, our statement was disputed simply because of the popular belief that A-435 was the only pitch that should be sanctioned.

They asked: "Did not the French Government in 1859 adopt A-435 at 15 degrees centigrade? And did not the World's Congress of Musicians in 1885 at Vienna adopt A-435 at 15 degrees centigrade? Also, did not the Con-

all time to come. But, as a matter of fact, the temperature was too low for American audiences; a higher temperature would throw the wood wind instruments and pipe organs much higher — to about A-440 in normal temperature. It seems to us that notwithstanding all this tinkering and experimenting with the pitch question, there has been no serious change among the better class of European musicians for more than a hundred years.

In the mix-up of high and low pitch experiments during the past century, it is interesting to note that only three different kinds need be considered seriously: the old philosophic pitch of Sauveur (b1653-d1716), C-512 (the tempered "A" of which is 430.5), also A-440 and A-435 — all the others were sporadic. But through it all it is interesting to notice a tendency (a sort of tacit understanding among the better class of musicians and the manufacturers of wind instruments as a matter of business) to stick to a more or less uniform pitch. It was this tendency towards uniformity which made possible the modern orchestras of mixed nationalities, and this pitch today is nothing more or less than the old "Schiebler Stuttgart Standard A-440," established in Germany in 1834 after the death of Beethoven.

Of course we had the old, high pitch in America for many years — A-454 to A-460, about a half-tone higher than A-435. It became popular in about 1880. Even the Thomas Orchestra played in this high pitch for some two years, but somehow or other it wouldn't work. So finally they went back to the old German low pitch, and have remained there ever since because European musicians have dominated pitch in America.

Many leading musicians deny this and claim that they have their own special pitch, but it is our opinion that anyone tinkering with A-440 pitch in the future will not be able to go either higher or lower, as some of the theorists and non-technical people think can be done. If you want to know just how little these writers know about the real basis of music, simply ask them to explain why it is that every third has to be a semitone? Of the "why" of the questions, then see them flounder and change the subject. If piano tuners are afraid of the strain of a fifth of a semitone higher on pianos — from A-435 (C-517.3) to A-440 (C-523.3) let them consider those old days when pianos were tuned about a semitone higher than A-435. The actual stress on the strings did not give much trouble.

For some years A-435 was the official pitch of the American Federation of Musicians, the vention of American Piano Makers at New York in 1891 do the same thing?" They thought world; and also was the pitch generally used by investigation of the various pitches used today these decisions settled the pitch question for pipe organ and piano builders. The fact rements actually were using the old, higher

German pitch. This was brought from Russia

to Vienna after the Napoleonic wars (about

1820 to 1860) by the Czar of Russia, Alexander

First, who during the Congress of Vienna pre-

sented the crack Austrian Regiment Bands

with beautiful, Russian-made full sets of band

instruments in a higher pitch than heretofore.

As a result, these bands sounded much more

brilliant than those using the older pitch,

"Sauveur's Philosophical Pitch C-512" (arrived at by computing the ninth power of 2-29)

or A-430.5. This new, higher pitch (and other

still higher pitches) afterwards became very

popular all over Europe, except in France,

where they would have none of it. It was too

high for opera singers, so a compromise was

made on A-435. This new French pitch, called

"Diapason Normal," was between A-440 and

sicians. It was not until 1917 that the Ameri-

can Federation of Musicians at its Chicago

convention adopted A-440, for it was not

until then that a majority of the delegates be-

mains, however, that the majority of the best the orchestra have to tune to the wood winds actual pitch used by band and orchestra muprofessional musicians who used wind instru- or the pipe organ, because the wind instruments cannot tune to them. The Piano Tuners' Association has many times adopted A-435, but somehow A-435 won't stay adopted. So, inasmuch as pianos are stringed instruments, they too, if they would be right, must adapt

> Boston Symphony Orchestra had left A-440 and was using A-444, and I believe that for a while they did try to use this pitch in order to favor a celebrated oboe player, who either could not or would not tune down to 440. But I doubt the ability of even the Boston Symphony, an orchestra made up of artists of the first class. to produce good music in any but 440 pitch. (See letter at end of this article.)

A-430.5 — the latter having been the official pitch of Europe for more than 100 years, and the old pitch of Bach, Mozart and Beethoven (prior to 1816). (See Helmholtz's "Sensations of Tone," page 512.) The Paris Opera Orchestra, as well as nearly all the leading orchestras in Europe, have used A-440 (or very, very near that) for the past thirty years, as I happen to know. Dr. Weingartner, conductor of the Paris Opera Orchestra, states that the French adopted A-435, vet never could enforce its use for orches-

tral purposes. The English orchestra musicians use A-440, but say that they use A-439. The writer has often heard them much above this pitch, however — as high as 442, or higher on a warm day or in an over-heated hall. Right now in England, wind instrumentalists have to have both high and low pitch instruments; that is, every one of these musicians is obliged to have two instruments because the old high pitch of A-454, introduced in England in 1848 by Sir Michael Costa, is still in use by British military bands. The musicians say they would like to change to low pitch, but the Government is too poor to buy new instruments and so the nuisance of two pitches plays merrily on. While in England I was often asked to say something about the pitch question for publication, but being an American I thought it was better to keep out of it, to say nothing and let them settle their own differences.

It is well known that artists on wind instruments are obliged to "pull out" their instruments in order to get down to A-435, a procedure to which they are very much averse because it throws the upper register out of tune with the lower, thus destroying the whole tonality of their instruments. There recently have been many instances where orchestras using wind instruments were compelled to play with a piano or organ tuned to A-435, thereby almost causing a "battle royal" because of the discrepancy in pitch.

During the past ten or fifteen years all American manufacturers have been making heir wind instruments on A-440 mandrels. These instruments can play in that pitch only: they cannot play in tune in A-435 or any pitch higher or lower than A-440, although they usually have a slide to draw slightly above or below A-440, and which is to be used in case of warming up or excessive heat or cold. I know this to be a fact through having had twentyfive years experience as a clarinetist in the leading cities of this country.

Many theoreticians who are without technical experience think that wind instruments can play in almost any pitch, not knowing that this is impossible. Wind instruments, and more especially the wood winds, are of a fixed pitch; play. This is why the stringed instruments of admitted unless they wore evening dress. But the latter. — Mrs. H. R., New York.

themselves to the wood winds.

There has been a current report that the

Within the last fifteen years builders of theater organs gradually, one by one, have adopted A-440, and practically every one of them now tunes to this pitch, as do the leading piano manufacturers. The Deagan company at all times has been perfectly willing to tune its instruments to A-435 pitch when such was insisted upon, yet nearly all have since been retuned to A-440. We constantly and consistently have advocated A-440, yet it is only during the past two or three years that some of the largest theater organ builders have adopted this pitch, and that only after being compelled to retune some of their organs in the larger theaters from A-435 to A-440, because of the inability (or refusal) of the theater orchestras to tune down to A-435.

Throughout all these trying years we saw metallic harps, celestes, toneometers, marimbas and marimba-harps for pipe organs, chimes, xylophones, orchestra bells, tuning forks, etc., used mostly by the best musical organizations in the world) were tuned to A-440 pitch, and it has been gratifying to note that where they have been used by good orchestras without piano or organ, perfect results were obtained with no complaints regarding pitch, tuning and temperament. Because of the fact that the products which we manufacture are what is only of the real tuner, who has mastered his known as "fixed pitch" instruments, it obvi- art and can "visualize the real equal temperaously was necessary that they be tuned to the ment.

came convinced that this was the pitch they were actually using, and not A-435, which had been their previous official pitch. In regard to the Boston Symphony Orchestra playing in a higher pitch than A-440, which I doubted, I wrote to my friend, Prof. Elof Benson, head of the Department of Acoustics at the Massachusetts Institute of Technology

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

for more than twenty years. Following is the

CAMBRIDGE MASS.

reply from Prof. Benson:

Deagan Building
Chicago, Ill.

Dear Mr. Deagan: —

There is no question about the Boston Symphony Orchestra using A-440 pitch. I have often listened in at their concerts. I checked their piano, organ and their master fork with my Koenig standard fork. Their master fork was just a little flat of A-440, which may be accounted for by differences of temperature as I had no opportunity to take their fork away and check up on this in my laboratory.

So, the official pitch of the Boston Symphony Orchestra is A-440. I have heard it reported that during some of the concerts (I presume in hot weather) this orchestra has played as high as A-443, but this is not to my personal knowledge as I have never heard it.

ELOF BENSON, Curator, Physics Department.

#### THE MASTER TUNER

The real piano tuner (and there are many of them) is the real salt of the earth. What would music or musicians or civilization itself do without him? First of all, he should be a man of long experience; a gentleman, an artist, to it that the Deagan instruments (such as a scientist, a man of culture and reticence; of more or less leisure and wealth, education and independence. I am sure this article will not affect him, because he will tune in A-435 or A-440, or any pitch necessary and possible.

This man makes one big mistake, though, in his conduct. He always looks up to the leading musicians, while they are the ones that should look up to him, for he is just as much of an artist, and often a more necessary artist, than they are. Mind you, I am now speaking

#### Conflicting Opinions; What Do You Think About It?

PERSON'S opinion of anything must nevertheless and regardless, we wrote to I. S be determined by how thoroughly he understands it. We were forcibly re- arrangement of Melody music. You'll reminded of this by a recent letter received from one of our valued subscribers. We are wonder- in our "If You Were Editor" Contest, and it ing if any other Melody readers have had the same difficulty this lady had. The letter it. So we were much interested in seeing that it

I am wondering if the editor of Melody ever played for a picture. I am not afraid to bet he never did, or the musical numbers would be arranged differently.

What I refer to is this: In each piece the first theme and usually half of the second, is printed on a double page, and then you have to thumb about a dozen pages (according to the instructions, continued on such and such a page) to find the remainder of the piece. If the break were made at the end of the theme it wouldn't be half so bad. Any lone picture player cannot do justice to a piece when you have o stop in the middle of it to hunt for the finish. The melody as well as the rhythm is spoiled.

Only since the new Melody appeared has this been true. I have been a subscriber to Melody for four years, and I find the reading matter very helpful. The magazine is advertised as "A Magazine for Photoplay Organists and Pianists," so why not live up to this statement. - Sincerely

We don't mind telling you, in strict confidence, that the editor of Melody has played for about everything possible from ten cent movies and street corner pass-the-hat stands therefore they cannot play in tune with any to grand opera (in one of the world's leading pitch except that in which they were made to opera houses) and recitals where no one was

suggesting to her the possibilities with the new member the idea was submitted by Lewis Bray cost us ten very wholesome dollars to uncover was fairly tried.

Much to our gratification, we promptly received the following highly appreciated letter from I. S.:

Editor, Melody Magazine

I guess this is a case of "he who laughs last, laughs best." I think your idea a very clever one, and it wasn't very many minutes after I received your letter, before I had my copies of the new Melody Magazine rearran suggested.

I am sure this lesson will teach me to be less hasty. I thank you very kindly for your attention in this matter, and will boost all the harder now for Melody. Again thanking you for your kindness, I am

Sincerely yours,

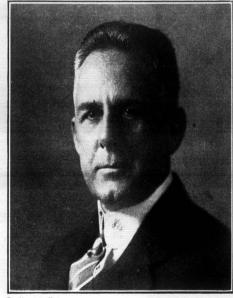
Editor Melody: — I am a very busy woman, but I felt as though I ought to take time to write you about something I saw in the May number of Melody. It is in regard to the size of the magazine. I heartily agree with Mr. Vane, the writer of the article in question. The magazine is much better in the smaller size as I only have to go to the trouble to cut off about an inch all around, so that the music will fit on the organ rack. I think if all the subscribers sent in their opinion, you would find that the majority like the small size best, especially organists.

I enjoy Melody very much, both music and reading

matter, but do not have as much time as I wish to enjoy

MELODY FOR AUGUST NINETEEN TWENTY-FIVE

R. W. S. CORBY, President of the American University, Washington, D. C. and Chairman of the organ committee of the Auditorium, gave me a most installed. The ease with which he discussed various stops tonal qualities and the inner workings of the organ would put to shame some organists who claim to know their instrument. Although he does not play, his complete knowledge of the organ makes him an authority among the wealthy class both here and in New York. He is usually consulted at length before the installing of an organ in the



He is a tall, distinguished looking man and the interest in his deep-set eyes, and the smile that lights his face when talking, prove how much music, especially pipe organ music,

There is a four manual Acolian organ of ninety-six stops in his palatial home at Chevy Chase, exclusive residential section of Washington, and the "Will Corbys" have entertained almost every organist of note at various times Their organ recitals are a feature of the winter season, and last year Dupree gave a most interesting program. Archer Gibson, who designed and played the opening recital on the Auditorium organ, enjoys a friendship with Mr. Corby which extends over a period of ten years. Mr. Corby's father was a pianist, and his sister, Mrs. Frank E. Warren, is an accomplished singer.



ARCHER GIBSON

"Just why," I inquired, "did you choose a Moller?" With his elbows on the arms of his chair, he pressed his fingers lightly together tip to tip — a characteristic pose of his I noticed, when especially interested, and answered, "Well, after all the plans and prices had been submitted, M. P.Moller came over and told us that this would mark his fiftieth anniversary of organ building, and he had simply decided to build this organ. It was a matter of pride and faith with him and the Auditorium organ was to be his master-piece and mark the half century milestone."

Among the Washington Organists

Musical Happenings and People in the Capital City

By IRENE JUNO

talked so convincingly," continued Mr. Corby — "that we let the contract to Moller, and he has more than exceeded

our expectations.

It is an organ of 110 stops, numbering many reeds of unsurpassed tonal quality, the beautiful full flutes and diapasons for which Moller is noted, and the soft strings and mixtures. It has also a piano stop, harp and instru-ments of percussion, and many stops of a new character.

It is built in seven separate boxes, each box having its own tremolo, and has thirty combination pistons and thirtytwo couplers. There are sets of ornamented pipes on each side of the huge stage, and the organ is built both on the stage and around to the balcony. The space usually accorded three five-room apartments was taken up in housing this mammoth organ. The cost of the organ is neighborhood of \$75,000 with many extras contributed by Moller.



ADOLPH TROVSKY, JR.

Among other things is the placing of the swell shades "horizontal" instead of "vertical." This enables the organist to produce a roll by use of the expression pedal, and the effect is most pleasing to the car.

A few words about Archer Gibson, who is too well known to need an introduction. His Auditorium dedication recital included numbers from Bach, Drdla, DeBussy, Wagner and Kreisler. It was superbly rendered and enjoyed by more than 5000 people, all present by invitation. At a private recital for the heads of the Moller Organ Company, and the men who undertook the stupendous task of giving Washington her splendid Auditorium, Gibson showed those present the capabilities of the organ. Starting with the softest stops he gradually increased until the grand fortissimo was reached with the National Anthem.

The organ was rushed to completion during our spell of torrid weather, and one morning as it was nearing comple tion, Organist Gibson came in from New York, arriving here about 4 A. M. He roused the organ men, suggesting they get to work before the temperature jumped up, so they all went to the Auditorium. About five o'clock the organ tones crashed forth, and startled officers on their beats blocks away heard the noise and saw hastily awakened heads pop out of windows. After climbing through some open cellar windows in the Auditorium and making their way above, the officers found Gibson calmly seated at the organ — as if it were five P. M. instead of five A. M. As one old negro remarked to the policemen when they came out "Lawdy, Mister, I done thought Gabriel had blowed his hawn for suah."

This incident is vouched for by Dick Fosee, Manager, who remarked it was too bad it was the day of the recital. It would have made a whale of a press story.

The picture shows Mr. Gibson at the organ in his studio

257 West 86th St., New York City. At present he is on a short vacation in Europe.

A DOLPH TROVSKY, JR., how often one hears the name in musical Washington and how to name in musical Washington, and how often the bright face of Adolph peeps out at us from the local oright face of Adoiph peeps duvat us from the local paper. Without a doubt he is one of the most "written up" organists in the city—and what's more, he deserves it. He is very popular with the young crowd, in fact he is almost a kid himself, and does not try to introduce dignity into his everyday contact with people. Positively he sits astride the organ bench and discusses with enthusiasm music baseful and the didness of his three-veryed son who sic, baseball and the late didoes of his three year old son, who is the apple of his eye, and was until recently the thorn in is musical ear (time about 2 G. M.).

Mr. Trovsky has been elected Dean of the Washington Chapter of the Guild of Organists, and attended their convention in Chicago in June. "And what do you think," he said, "The Guild said some of the very best organists were theater organists." Both collectively and individually, at the convention, they visited most of the Chicago theaters and accorded the theater organist a mighty hand. It is a universal thought with theater organists that the Guild Organists are antagonistic toward them, but Trovsky as-sures us such is far from true and he is doing all he can to dispel the idea among local theater organists.

It is considered quite smart novadays to be listed as a pupil of "The Trovsky" and many theater musicians are among the number—both organists and pianists. "My specialty seems to be polishing off," he laughingly admits. "Among my most talented pupils was Arthur Flagel, formerly at the Earle Theater. I was polishing him for almost a year and now he is in Paris for a year's study. A ew months more and Robert Evans, theater organist a the Marine Barracks, Quantico, Va., is leaving for the Eastman School in Rochester.

He spoke with evident pride of many of his pupils "Successful pupils are the milestones on a teacher's road to success and happiness." The life of this young musician has been so full of activities they would fill a book, and still want space. Although he was born at Annapolis, he is a limb of an aristocratic Bohemian family tree, and has two brothers also musicians. Their father was leader of the U.S. Naval Academy Band at Annapolis, but is now retired.

Six months of study told Adolph he was not cut out for a violinist, so he started studying piano with his father. He joined the boys choir of St. Ann's Church and was appointed assistant organist, and later given full charge as organist and director. He entered Peabody Conservatory, Baltimore, studying organ and piano, also harmony, counterpoint and orchestration, each with its respective teacher. He graduated in 1914 and took a post graduate course in 1916. He was Colleague of the American Guild of Organists in 1915, Associate Member in 1919, and elected Dean of the D. C. Chapter in 1925.



KARL HOLER

He held important positions in Baltimore as organist and choir director, and in 1919 came to Washington and took up his work at G St. Epiphany Church. His recitals from October to May inclusive, on the four manual Skinner organ, are well attended and much enjoyed. There are also numerous piano recitals during the season, and he

is often heard by radio, both as soloist and accompanist.

With the assistance of three "Mikes" they intend to broadcast a recital from G St. Epiphany in July, the first time this has been tried, owing to the location of the different boxes.

Continued on page 29

Amiable individual is Arthur, with a mezzo-forte voice plifier. You know Art? Of course Arthur Morse, nee Norman Leigh, who writes music — much of it good (frequently good enough to print in the Walter Jacobs magazines). Sociable sort of person, therefore talkative, and on his more or less frequent and welcome visits to the sanctum wonted to shed the beams of his sunny disposition in the Club headqtrs whilst distributing conversation pleasantly and freely amongst the members of the staff.

The staff members are not unsociable. It can hardly be said that our or any editors are uncommunicative or non-talkative; but being editors, they have to work, and not being composers, they have to work most or all of the time.

"I said," said he, "I would like to get some informa-

"Call Beach 6500 — South Station Information clerk — — about this supposedly funny page; let me ask a serious question? "We can't be serious and talk about the funny page...

Fine day, isn't it? Glad you came in, Arthur - come in "Oh rats!" said Arthur, meaning applesauce. "You

editors and publishers are all the same — pretending you are worked to death — never any time to talk — "But if there were something worth while to talk about —

"It's all a bluff to fool the poor composers. Here you are, getting rich at our expense - pretending you have to are, getting the date of the special graphs and to keep things going—"
"Yes, yes, go on," said we, pretending we had just okeyed another press form for which the printer pretended

he was impatiently waiting. when you know it's the composer who has the dirty end. You might at least take time to be civil and talk

like a human bean."
"Sure, sure," we soothed. "But you always come in on our busy days. Try Tuesdy — the second Tuesdy of any



"Make a picture of Arthur Morse," we said to Archie in our pleasant falsetto. "Alright," Archie replied after deciding to admit he was awake. "Whadya want; semething attractive?—" was awake.

"No, don't bother; just
make it look as near like
Arthur as possible."

But Archie must have
misunderstood.

reek. And always bring some more funny things to say like that joke about the editor not working. Thought you wanted to Be Serious!"

"Well, I did," said Arthur, alias Norman. "I want to know something about this Club business. Who runs it? What's the general idea?"

"Now Robert — we mean Arthur, or Norman, as the case may be - your illustrious ancestor used his head nvented the tea kettle or the telegraph or something and he had nothing to start with but his brains. His own. You come here and take up our priceless time asking a question that, if you would just take time to read the page, you could answer for yourself well as anybody could. 'But I asked two questions."

"All right; we'll have time for only one more; that'll make

"Well, what must I do to get in the darn Club?" said Arthur putting his fat bill fold deep in his inside pocket as e prepared to depart. "Do? Holysmoke — you've done enough already. Too

As Arthur disappeared in the elevator our conscience smote us slightly. After all he is a pretty decent chap and he does write good music. "Hey, Robert!—er—Norman! -Arthur!" we vocalized, "whoever wrote that last tune of yours in June Melody did a good job, but Pensee Romantique in the April issue was the best thing you've turned out since a A Marionette's Romance

But he didn't hear us, thank goodness. He might have

"What would you say if Santa Claus should call up and tell you that next season you would have four full pages of adver-

tising each month from The Vega Company?"
William Waldo Nelson, Advertising Manager for The Vega Company, smiled benignly at the Manager of the Walter

"Well," said the manager, with a loud gulp, "I don't know exactly what I would say, but I'll be glad to buy you—"
"Oh, that's all right—never mind," said William before he closed the door on his way out. "There ain't no Santa

THE Whatdoyoucallit



Well folks I kep my word anent the dubel hedder The boss let me help run it this month, he see alright you go ahed we got to fill up two paiges of stuff for lite summer consumshun and I ast him is summer consumshun some kind of a dezeeze and he thought anent a minnet and then sed there is a good chanst for a joak there but it ain't hardly respect help but we can put in something about the is a good chanst for a joak there but it ain that yespeck table but we can put in something about the stuff in the club paige beeing medisine for it that aint hard to taik, and Dinny sed but is the stuff on the club paige medisine or the dezeeze? And the boss sed ogotohel come here Archie and get bizzy

and I sed I getcha.

But I don't know what he ment and it probly dont maik no diffrence, sometimes I think the boss is slitely cookoo.

Archie the offisboy.

P. S. The boss sez that nobuddy seems to have win the \$15.\frac{1}{2} dollars he put up fer a naim fer the Club. So he tore up the checque and wrote anuther one fer twenty buks. Maybe sumbuddy will use there hed fer that mutch. I will sweep the offis with mine fer 20\$.

THE HELPING HAND

THE HELPING HAND

George Allaire Fisher, who got into the club by the exceedingly dubious method of supplying us with rhymes, and who even writes them himself, also has occasional noble impulses. The generous thought which prompted the following letter is responsible for the establishment of the club's helping hand society. And members are invited to send in the names of needy, down-trodden, disconsolate or unfortunate individuals to whom the club can offer sympathy and solace. After you read of the sad plight of the musician referred to by Brother Fisher, you will no doubt think of others you should add to the list.

My dear Whateveryoucallityourself Club: It seems to me you have fine opportunity to do a noble work through your club. Why not have provision in the by-and-by-laws to give honorary membership to various musical citizens whose plans have gone wrong and who are, therefore, in need of the sort of rich, gratifying consolation that only the WHATDOYOUCALLIT CLUB can give? If the idea appeals to your insensible risibilities, I have a worthy candidate for the first membership to be conferred in this way. He is the optimistic musician who bought a fliver last year with the money he expected to earn this year solving cross-word puzzles. This chap is strictly up against it and in need of all the sympathy you can give him; so don't delay! — George Allaire Fisher.



ARRY ALFORD is an arranger, as everybody knows, 11 but here we find the "arranging" apparently is being done by Charlie Fischer, and judging by the second picture, Charlie couldn't make the figures come out in his own favor no matter how he "arranged" them. For which Harry no matter now he arranged them. For which Hall Alford is feeling very, very sad, as you may see. Harry does so hate to win a golf game from any one! Especially from the director of a famous band like Fischer's Exposition Orchestra, which should be a very good customer of the Alford arranging studios. Anyway, these two are now members of the Club. Both golfers, but otherwise reliable, honest citizens. Charlie says the game was a tie, but we haven't heard from Harry. The pictures were taken at Miami, where musicians, arrangers and other persons of writer has been too busy to go to the barber shop, pointing wealth and leisure frolic in the winter season.

MELODY FOR AUGUST NINETEEN TWENTY-FIVE

'I was interested in what Milt Hagen and Arthur Hand had to say about the said Goufus," post-cards someone whom we trust was not near as dry as his fountain pen must have been. "But," he continues (with a little more ink), "Is a Goofus all that they claim, or just a state of mind? And, if so, whose mind and what state? Answer

The signature is E. C., which stands for Earle Cameron But we hardly think that Earle Cameron will stand for the use of his name in connection with the foregoing quotation; leastwise, this astute Sales and Advertising Manager of H. & A. Selmer, Inc. — himself and themselves final authorities in all matters pertaining or appertaining to musical instruments — is more likely to be answering instead of

"But," you ask, "Is a Goofus a musical instrument?" Aha, the meat of the nut, as it were. If you must know, journey to Schmer, Inc., 117-119 West 46th Street, New York City. If it is a musical instrument, they sell it.

2 2 2 2

WHO HAS A PICTURE OF THE CLUB FLOWER?

Where is my membership card?" writes A. O. F - something, who or is it whom? — you will remember started all this fool argument by asking where he could get goofus lessons. We suggest that A. O. take some writin lessons first so he can write his last name so we can read it. We couldn't make it out last April and we can't yet. We can't afford to look through the whole Worcester directory to find out what name to write on the membership card; besides the official cards are not ready. How could they be when we haven't settled on the Club name? And nobody has submitted a picture of the Club flower, which is the full blown grape nut blossom. Being janitor and caretaker of the Club is all we can do without assuming any other responsibility.

G. WOTT criticizes George Allaire Fisher's "sprig poeb" in the April Club page. There you are again. Why jump on us for what someone else writes? Or wrote? Or rotten? We can't be held for what the members do. Or Wott.

? ? ? ?

Frank Campbell, Sales and Advertising Manager of Gibson. Incorporated, paused in the busy whirl long enough to ask "why don't you call it the GOOPHUS CLUB?" All right, Frank, if the members say so. By the way, how do you spell GOUPHUS?

9 9 9- 9

THE WHATDOYOUCALLIT CLUB HALL OF FAME

Winston-Salem, N. C., June 17, 1925.

I must fess up to the fact that I'm not quite up on quartets, as I do not have time to go to not have time to go to the barber shop any more. Hence my help-lessness in my endeav-ors to disclose, for the club's benefit, the real name and descrip-tion of the quartet pic-tured in the April issue. But far be it from me to withhold a clew, which I hope will be into withhold a clew, which I hope will be in-strumental in enabling some of the club's slick some of the club's slick sleuths to round up the pedigrees of the whole bunch, and relieve many readers of this terrible s us pense by properly identifying the whole squaltette. The first tenor is none other than Cinder Allie Clink-ertone, who gardes cinertone, who gargles cin-ders to keep his voice from skidding. C. D. Kutschinski.

P. S. - Whycallitany-

It is a pleasure to introduce our new member from N. C., a gentleman of truly broad accomplishments, not to mention a keen sense of humor, for four years bead of the instrumental music department at State Teachers' College Conservatory of Music, Maryville, Missouri, and former band leader and instrumental music instructor at Culver Military Academy, of which he is an alumnus. But surely all previous achievements fade before his latest, the which is the discovery that Cinder Allie Clinkertone, the infamous tenor with the vulcanized vocal chords and non-skid voice, has been at large among the club members!

"I do not have time to go to the

He is now supervisor of instrumental music in the Winston-Salem public schools (Bro. Kutschinski is, we mean), and we do admit that our picture doesn't make him look like a former college man, and the hair and whiskers are not military style, exactly. You see Archie drew the picture after he had read Bro. K's letter, printed above, and when we out that possibly safety razors are used in N. C., Archie

MELODY FOR AUGUST NINETEEN TWENTY-FIVE

said it was too late as he had the picture all made and didn't know how to shave a picture anyhow.
"Besides, Bro. K. is spending August fishing in Northern

Michigan and he will look that way if he stays long enough to catch all the black bass he claims he will," said Archie, with a slight but firm cough, indicating that the interview

2 2 2 2

SOME TECKERNAL QUESTIONS

Mr. Editor: We are trying to raise money to start a bonner fide barss band in our town out here, and me being expected to make a speech on band music next month in the church autotorium (fifty cents per piece for the tickets with refreshments thrown in for fifty cents more per place making only a dollar for the eating and speaking), I am writing to ask about one or two sort of sem-mi teckerna

What I want to know in particular is why that little tube thing they use in a band or bewgle core is called a picklelow when it only picklelows high? Another thing is does the obie play like the picklelow or will we have to have both? One of the smart guys in this town who thinks he knows more about music than them that lead big bands says obie is spoken like oh bo or ho boy and that both are the same as the other. Is this true? What is a hellercorn and does it play anything like its name sounds? What is a bassoon, and does it have to have a bass singer to play on it? We have a fine one in our church choir (singer and not oon), and he thinks he could learn one. If I take up the trombone will it hurt my armiture on the harmonica? Please don't print my own name to this but use the fiction one given. -John Johnson, Town in Texas.

All right, John, we will not publish your name, and we also and thoughtfully protect your home town from undue publicity. We hope someone will answer your most interesting questions. We won't try to, because we have a very faint trace of a suspicion that you are kidding us, and we insist on being dignified, though foolish at times.

P. S. — We just noticed that the printer forgot to omit your name; anyway, we cannot tell whether the fiction name is John Johnson or Percival Ethelbert Carrylkarklyy.

? ? ? ?

HAS ANYBODY HERE SEEN KELLY?

Chicago, June 17 orthereabouts. Dear Club Page Editor: -It's too bad you have no name for it. I have been reading it devotedly since its inception. [Please don't use such

S'fars we know this Club has never been language, Carl. incepted. What does it mean? — Archie.] You might call it:

The Rubato Club (set your own pace). The Polished Club (pretty slick). The War Club (knocks 'em dead).

The Rhythymclub (get into the swing of it). But no matter what you call it or fail to call it, keep it going. The boys like it. Being one of the kind of musi-

cians called a drummer, I read all the J. O. M. departments, and apply everything possible to my instrument. Of course I ran across the Club, and humbly seek, ask, beg and desire membership.

Sorry I haven't five dollars to send as did Charles Roat

of Batl Crik. Hoping you are the same, I am. CARL G. KELLY

Drummer, Tommy Quinn's Orchestra Forest Inn, Forest Park, Ill.

Seek, wish, beg, beseech or desire no more or farther. Any relative of Mr. Kelly's is welcome to the Club, and you are from now henceforth (which you probably understand is a long time) a member of our Club. No additional fee is required, although we are sorry you haven't five dollars to send, and we appreciate the compliment you pay us by "hoping we are the same." Five dollars is a lot of money not to have. We are lucky not to have even a dollar.

adollar.

By the way, how do the members like the names suggested by Bro. Kelly?

5 5 5 5

Fenway Theater, Boston, July 1.

The Whatdoyoucallit Club: Perhaps some of the more or less intelligent members of your club can belo me? I saw a fairly extensive article the other day from some music publisher telling why popular songs sent in by aspiring composers are rejected by y the publisher. This doesn't help me at all, because what I want to know is a couple of good reasons why songs are not rejected.

If possible, I would like to know before the first of September, because on that date I have a birthday, and I expect to make myself a present. — L. G. DEL CASTILLO

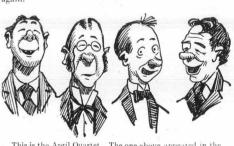
The less intelligent members will please give attention first to Brother del Castillo. Even these will probably see through the thinly veiled solicitation for birthday presents, which should be addressed to the more or less modest and handsome, not to say more or less efficient, conductor of the MELODY Magazine Photoplay Organ Department, in the more or less personal care of the janitor of the club. ? ? ? ?

CLUB COLORS

I understand the Club Flour is the Grapenut blossom. What about the club colors? I suggest black and blue, These would be quite appropriate, especially if some of the involuntary Club members should ever catch the guy who runs the Club. - ALTON GREEN. Minneapolis.

THE DURN QUARTET

LSO the durn printer. You see, the Club has more than one quartet and as there was some question which was which, especially as one of 'em was neither, we decided to print the picture of the April quartet again in the June issue with Bro. Hackett's description of the members. Then the durn printer. . . . . he should have known better, not being a musician himself, but anyway he ran the May quartet instead of the April quartet in the June Club page. For that reason some members thought the May quartet printed in the June issue was the April quartet while others thought it was the April quartet after prohbtn. (A little more ginger ale, Archie!) Be that as it May (or April), all our male quartets were mixed, if y'understand, and to straighten them out we are printing all three of 'em



This is the April Quartet. The one above appeared in the

(Yes, we'll admit there isn't much hope of "straightening out" the April quartet, but they don't look as though they would appreciate it anyway, and they probably won't mind because we failed to print their pictures with Bro. Hackett's letter in June.)

This explains, whether you understand it or not, why our new member, Bro. Milne, takes such decided issue with Bro. Hackett. Here is Bro. Milne's letter in full, undiluted or undeleted, or whatever we ought to say:

I notice under the heading of "Whatdoyoucallit Club" that A. Rackett, who plays an elkhorn somewhere in Wisconsin has been awarded a year's subscription. Did he deserve it? The following will show he did not.



And this is the May Quartet, grouped around a barber shop chord by Mr. Milne.

He is absolutely wrong in the composition of the Quartet. The first tenor is supposed to be Andy Gump, only the artist didn't get him right. You have to be told that the second tenor is Jiggs, of corned beef and cabbage fame. The first bass is not our saxophone friend, E. C. Barroll, and the second bass is intended to be Jack Keefe (you know me

and they are all live men, whereas those mentioned by the this 'ere club?

prize winner in the June number are all dead, or should be What is the selection they are singing? This is quite apparent also. It is a parody on "Fairest Daughters of the Graces" and is entitled "Queerest Creatures with he faces" from "Wriggle-ate-oh." Further, the sketch shows he exact notes they are singing.

The Bass (Keefe with the specs) in the June is sue is telling the baritone to change from A to Bb. Further, it would appear on close scrutiny as if the second tenor had bumped up against him and broken something in the hip pocket, and the contents are trickling down where not The name of the club has given me some uneasiness. At

first I didn't think a page in your excellent magazine should be devoted to such jazzy concoctions, but after noting the character of the composition my opinion changed slightly. We therefore suggest that it be called the "Jacormocas" for the following good and substantial reasons: Jac—standing for Jacobs, the best magazine of its kind.

Or — for Orchestra or organ. Mo — stands for monthly, or more power to your elbow. Cas — stands for the cads who don't belong to it, or it

may stand for Cadenza.

The J. O. M. is much appreciated by

Yours truly, James Milne, Toronto, Canada,

5 5 5 5 Dere Walter jacobs: Youre clubb is the whales toenale and I dont meen purhapps and besides I wood lick to gnow a few things about it,

(1) Wich of the "Variety Fore" is the editor of the collum, and (2) is the artist who drew him as good lookin as he is? That cuet littel lady in the June paige with the potato bug hat will be tickkled by those steel fethers. Tickkled to deth I mean. If they git cought in her adams appel. You had better call the clubb "The Arsenal.

Fill of hi explosives. Don't you dair print my initils or I wont ever rite to you again agen. As ever I am yo ure affectionate

-AROLD -. -ALLAGHER

All right, — arold, we have not printed your initils. But when we maik out your membership card we will have to, or how can we tell to file it under G? Sorry we can't answer your first question. Besides this isn't a collum; it's a hull paige, usually. Archie draws all the pictures, and on advice of counsel we decline to answer the second question. Ask some more questions, —arold and welcome to the Club!

3 5 5 5

THEY WON PRIZES

Twenty-one Jacobs' Band and Orchestra Monthly readers were awarded prizes in the recent Grover Cross Word Puzzle Contest. Printed below are the names of the successful contestants, whose pleasure, profit, and satisfaction must be considerately heightened by the realization that they are now full-fledged club members. Each of the first five named received a complete set of the famous Grover internal gear banjo pegs; each of the second five, one set of Grover patent banjo pegs. The third five received one Presto extension tailpiece, each, and the last six each received one Simplex mute — all given with the compliments of A. D. Grover & Son, 180 Thirteenth Street, Long Island City, N. Y. The following are the lucky ones:

Robert H. Daley, R. H. Aiman, Henry Simon, Mrs. G. R. Wieseke, Elmer I. Carpenter, D. W. Young, E. H. Smith, Mrs. Geo. J. Ross, Giles Simon, Peter Chan, Philip Retz, P. J. Lynch, G. A. Whiffen, L. Bowers, P. H. McCreighton, I. B. Jones, M. C. Grandfield, John Hutchins, Jr., Robt. Dunham, Mabel R. Truman, and O. S. Carmichael.

Bernard Sabol, Oarkridge, Ore., gets into the club with a suggestion for a name, which might do all right if we could pronounce it. Says Bro. Bernard

If the "Whatdoyoucallit" club contest is not closed yet I should like to contribute a suggestion: Why not call it The Jacobugo Club. This title ought to apply all around don't you think?"

You are right about one thing, Bro. Sabol; we don't How could we and be night watch and steward for

THE Whatdoyoucallit Club meets every month on one of the back pages ▲ of Jacobs' Orchestra Monthly. The meetings are run by the members with as little assistance as possible from the editorial staff. Applications for membership are received from anyone who can sign his correct name and address. There is no entrance fee, and it is not even necessary to be funny to qualify for membership, as you may have already noticed. Neither is it necessary to pay any money, although if you can't borrow or steal a copy of the Orchestra Monthly every four weeks, it may be advisable to send the publisher \$2 for a year's subscription.

LL things go in threes, if we can believe A our old copy-books maxims, so inasmuch as I became involved in a verbose discussion of slide novelty numbers in the June and July issues of this magazine, it is obviously my moral duty to round it off in this third installment. Particularly as an additional firm manufacturing these sets has come to light since the last issue went to press, and I don't

wish to seem to be playing any favorites.

J. F. Ransley Co., 337 W. Madison St. Chicago, mentioned in the July issue as slide manufacturers who would fill private orders for a slight monetary consideration, have now burst forth with a series of their own novelty slide numbers. The prices average around twelve dollars per set, but an allowance on all sets returned in good condition presumably brings the price a trifle lower. The sets are all cartoon comedy features, one of them being a demonstration number, and are listed as fol-lows: Double X Words, Back Home, Meet Our Organ, Barber Shop Chord, Musical Memories Contest, and Sweet Dreams.

In connection with novelty solos generally, mention need also be made of Lake's Evolution of Jazz, with which is furnished a descriptive film trailer, issued by the Feature Music Syndicate, 1547 Broadway, New York City. Other similar numbers released by the same firm are: Around the World, a fantasia based on What'll I Do as played in various countries, Radiooverture, a humorous descriptive, Maytime Overture, based on the song Maytime as played in different periods from 1776 to 1925, Siamese Overture, a symphonic adaptation of Lincke's March of the Siamese, and 1620 Overture, a descriptive number of the coming of the Pil-

#### STILL HARPING ON SOLOS

One might begin to infer that the author of these lines is a monomaniac struggling under the conviction that the only possible type of solo an organist should play is the featured novelty. But one would thereby do said author a slight injustice. It is true that, working with an orchestra which was naturally playing straight overtures and concert selections, I have come to have a normal bias for the novelty type of solo, because it furnishes the best opportunity for contrast with the orchestral number. But for the organist who is playing a lone hand and need not worry about the competitive element save in so far as it includes his rival across the street, that same need for contrast is provided for by varying the solo from week to week, and using slides not oftener than every other show, and very likely not more than once out of every three or four shows. And if you observe the abrupt boulerersement by which I substituted "every other show" for "every other week" I again pray your indulgence for the bland indifference with which I realize I am often wont to assume, in dealing with our problems, that all theaters have week runs. Well, yes, you can spell it that way too when business is bad.

re are, broadly speaking, four and contrast, and have the additional advantages of not only keeping your own work fresh but also making for economy of effort. For it is manifestly easier to switch around and alterpersist in uncovering fresh examples of the same *genre* for every new show. And if this is true of week run houses, how much more is it true of three and two day houses. The answer

Well, anyway, we were about to enumerate have decided to make it five, just to be independent. Of course first there are the straight long concert numbers, — the overtures, operatic selections, fantasias and so on. Second there a pattern that it becomes a sort of prepared

The Photoplay **Organist** and Pianist

By L. G. DEL CASTILLO

is the analogous but contrasting type of short concert selections, — operatic excerpts like unto the *Pilgrim's Chorus* or short concert numbers like The Lost Chord or Rachmaninoff's Sharp Minor Prelude. Third, there are the legitimate selections and descriptive numbers which are made more effective by the use of slides or cards, such as Lake's Evolution of Dixie or Orth's In a Clock Store. Fourth there are the popular songs in both straight and special versions with slides. And fifth and ast, not having again changed my mind in the meantime, there are the slide novelties, including the demonstrations, the songfests, the stories with topical songs and imitations and everything else mentioned in the analysis of such material which appeared in these columns in the June issue of this magazine. And so much for that.

#### PREPARING CUE SHEETS

I have often speculated on what effect it would have on organists and their performance if cue sheets were suddenly abolished. The more I see of cue sheets the more I am convinced they are a valuable necessity, particularly with their present tendency to gravitate into a monopoly at the capable hands of Mr. Bradford. With the prevailing habit of many organists to play their show as fancy dictates with a combination of haphazard improvisation and random bits of compositions abandoned as soon as memory goes astray I have not the slightest sympathy. And the worst of it is the smug complacency with which such players seem to think they are doing a very clever thing in playing a show without having to do anything so amateurish as referring to the written page. Accuracy, they might say, is well enough for students or concert artists, but the photoplay virtuoso must not be expected to be bothered with it. And I know of one highly exploited organist of this type who frankly admits that his work will not bear the inspection of experts, but that the great body of the public falls for it, and he doesn't intend to bother about the unimportant musically intelligent minority.

That this standard, or lack of standard, will

pass muster in the majority of houses, including many of the best ones, is an easily proved fact, however unencouraging it may be; but in the name of Orpheus and the Nine Muses types of solo numbers which make for variety let's have some self-respect about our work, and not be content to play down to the gumchewers who accept on terms of perfect social equality the fingered scale and the glissando. Personally I find it essential to my own peace nate various types of solos, than to have to of mind and endurance to rigidly "set" my score as soon as may be. In my lazier moments I have at times endeavored to drift through a picture without preparing a score, but after the first day Old Boy Monotony overtakes me, and in the dreary lassitude of indefinite rambling the time seems soggily interminable. the four types of solos, though in the interim I There are pictures whose atmospheric vitality makes improvisation a pleasure, particularly where the action is so trenchantly delineated that the improvising necessarily follows so set

score; but such pictures are rare.

On the other hand there seems to me to be a definite artistic satisfaction in preparing a musical mosaic of published music in which every piece is morticed and dovetailed into the next with the precision of a master mechanic You have a finished handiwork that you can stand back to look at with the bigoted eye of a proud father and say, "I done that." And furthermore you have created a smooth running product that is just as easy to play on an off day as any other. But here again we must make exception and allowance for the organists playing short one and two day runs. More than any other they are precisely the musicians who need a review, and they are also, we need not explain, just the ones who won't get it. Even if they could, they might justifiably contend that life is too short.

MELODY FOR AUGUST NINETEEN TWENTY-FIVE

Adapting the Published Cue Sheet

In their case a polished score is out of the question. Their best recourse is to the pubished cue sheet. Of the various advantages and disadvantages of this method I have spoken before. The former, I think, greatly outweigh the latter. In the first place adherence to a cue sheet accustoms you to proper methods of cueing, including the atmospheric and precise use of a large repertoire of suitable music, the extensive utilization of themes, and the timing and breaking of numbers. In the second place it cultivates the systematic use of your musical material, and develops the habit of breaking a picture into its sequence of cues as the normal thing to do. And in the third place it constantly enlarges your repertoire, and, in the case of the so-called thematic cue sheets now in vogue, in the most valuable way, because you are enabled to know something of what a number sounds like before you get it. There is, of course, nothing that will so develop reading ability as the constant acquisition and use of more and yet more music. Trying it out on the audience may be painful at times to the parties of both the first and second parts, but the end justifies the means.

And adherence to Bradford's cue sheets will well repay the user by keeping him in touch with the latest and best music, particularly the special photoplay incidentals. The cue sheets of the last few years have, for instance, reflected in turn the passing vogues of the Hawkes editions, the Manus importations including the German Kinotek series and the masterly Gabriel-Marie overtures and shorter numbers. the Robbins-Engel edition and the Capitol series. It is true and perhaps inevitable that Bradford seems to show a tendency to "ride" pet numbers. I recollect a period when it seemed impossible to pick up a cue sheet without finding on it Polidini's Marche Mignonne or Gabriel-Marie's Angoscisoamente. These in turn have given place to other favorites of the hour. But the choice of numbers is nearly always sound, and often it will be noticed that such a number which seems to be coming in for excessive use is more or less unique in its musical atmosphere. And we all have this tendency have remained true to Burgmein's Carnival Venetian Suite for many years, and need to be on my guard even yet to refrain from wearing it threadbare as a whimsical type.

For the organist who is nursing along a limited repertoire, and also for the organist who is baffled by an unwieldy large one, I think that there is no effort which will so well repay the efforteer as that of systematizing one's library either by classified folios or by catalogue. The latter is perhaps of more value to the leader than to the organist, but the former are of incalculable value to the lone player for the full and effective use of his library. In my own experience I have boiled these classifications finally down to some ten or twelve in Continued on page 30

Just a Memory

REVERIE

A. J. WEIDT











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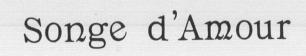


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ONE thing I like about this Colyum of mine is that I can jest Be Myself. I can jest say it the way I talk, and I don't have to worry none about dressing the Language up in any Tony High Hat. You know the trouble with most of these here writers is they get so Partikilar about using elegant English that they get so's they can't even remember what they're writing about.

Now look at this Spanish Bologny that writes in this paper about Movie Organisms. Now to a plain feller like me that didn't even go to Night School half the time I don't know what he's talking about, and I ain't so dum sure he does either.

But these Litery Cusses are like that. They always have to show you how much they know, so's you'll think they know a lot more than that. Frinstance, a feller will get to using a bunch of big words you never heard of, so's you'll have to look 'em up in a Dictionary and say What a Lot he must know to use them words like that. And the chances are he had to look a lot of 'em up his own self before he could use 'em. But of course you never think of that.

OR A feller that took a course in French in high school will stick a lot of French in his books, or write about French people jest so he can put in a lot of Parley Voos. And half the time he will put the English for it right after, which he might just as well have done in the first place, and saved the Printer the expense of importing the Italics.

You watch the next time you see one of these stories the Bifurcated way the people in 'em talk, jest like they come right out of somebody's Alimentary French Lessons.

"Francois," some feller will say jest like he was talking to a pair of French-American twins, tu es mauvais garçon, you're a young hellion. La plume de ta mere est casse. Yes sir, you've busted the ink slinger of your old lady.

And like as not if you got some real Frog jabbering at the author all he could do would be to smile kind of frozen like and say "Ah, wee" at the end of every Oration.

A ND then they's fellers like this Bird Hergesheimer who writes in the Sat. Eve. Post sometimes when the Atlantic Monthly or the American Mercury ain't got enough money in the till to pay him, and makes the Sentence so complicated you have to go back to last week's installment to find the beginning of it.

Say, I'd like to be a Judge long enough to have that Bird up in front of me. I'd make him a Sentence so complicated you'd have to go into the next Century to find the end of it.

Many a night's sleep he's cost me trying to get to the end of one of them Adverbial Phrases of his.

A ND these here Modern Composers are the same way too. Fellers like Scriabin and Stravinsky and Schonberg and Erik Satie and this young feller Copland they think if they get enough Discords in a Peace they can make you think they discovered a New Art.

once or only one, and him and me we're agreed we'd rather have only one, if that's any Consolation to him.

I spose there's a lot in the point of view. A guy named Palestrina or somebody once invented the Diminished Seventh chord and most got Excommunicated for it, and now all them movie organists use it all the way through all the Fights and nobody thinks anything about it.

THE times certainly change. I dunno who started all this fuss about American Jazz, but it certainly made the good old U. S. A. a world inflooence in music. I hear you can't go anywheres to eat and dance in Europe without running into it, and even in the London Park, where the Sunday Blue Laws are so strict a feller wrote a letter to the *Times* complaining that he heard one of the bands playing the Dead March from Saul and it was a desecration to play Operatic Selections, the London County Council has started having Jazz Band concerts.

If that don't make the dome of St. Paul's Cathedral tumble down and hit old Dean Inge in the conk, why I guess it's safe enough.

All the spinsters in Hyde Park and every Baronet in Essex County is frothing at the mouth, but seeing as 20,000 people listened to it, the Council is going to stick to it. They was a peace in *Punch* about it which is almost funny, if you like that kind of humor. It says: "In France I want French music and in Italy I want Italian music,' says Mr. Albert Coates. What we all want is American music in American." O well, maybe the 20,000 was all Americans.

I DUNNO what this Colyum would do without Jercetzy. She is certainly One Blonde Cyclone, and at the Vienna Opery House I guess they think they's another war on. Or maybe they never know it stopped, what with the trouble they been having with Dickie Strauss. Between them and his Frau, the old boy's been in hot water most of the time. He got out of the Opery House because the

Directors wouldn't play Horse for him and play his Peaces as often as he wanted, and then he got in greasy with the Missis over his new Peace which was based on his home life and was all about how the Wife got jealous on acc't. a Bar-maid she thought he was flirting with. And then Jereetzy she's in Dutch in her own home town in Cheko-Slovakia where they chased her out after one concert, they called her all kinds of dirty names no lady oughta be called, a Renegade and a Anti-Cheko-Slovak.

It's bad enough to be called a Cheko-Slovak without adding anything else on to it. So then she come up to London and they was all so curious to get in and see her bite some tenor's

ear off or spit in his eye or something that they had to call out the Bobbies to 'andle the Bloody Mob.

A ND here at home things ain't any too good. I always said the Radio would do some harm yet, the Lord knows I nearly died lissening to some of the Concerts my own self, and now I see where it's killed a man. He was walking along 32nd St. in New York, and a Radio Set fell out of a ninth story wondow and hit him on the head.

A lot of people think the trouble with the radio is in getting people to broadcast. I see where in England they finally passed a bill that you can't make Phonygraft Records by taking 'em off the air, which was why a lot of Artists wouldn't broadcast because they was afraid of somebody doing it, if you can tell what I mean.

But you take it from me, the trouble ain't in getting people to give their services, it's in Keeping 'em from doing it. That's what our Congress needs to pass a law about.

JEST the same, us Americans is coming right along musically, Now we got a Boston girl, Madeleine Keltie, you might think she was Scotch but she ain't, who has finally made a big success in Paris. Last year she was a hit in Rome and Monty Carlo, but they ain't got such a grudge against the Yanks there.

But in Paris they had a few lemons handed 'em lately in American singers, so they was kind of from Missouri, but this Keltie girl certainly put it over good. And here in New York I see where a Detective, and who do you expect to be any dumber than a detective, was trailing some Counterfeeters whose password was whistling a Rooshian Folk Song.

So he listened until he got it, then he come along and whistled it himself and they let him in and he Nabbed the Works. So it only goes to show that you never can tell whan a Musical Eddication will come in handy.

As Gen. Grant said to his orderly at the Battle of Green River: "You may be able to spot a Sargent, but you can never tell a Whistler." And yet they made him President.

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As Arthur Foote says, it's jest a question of whether you'ld rather listen to Two Keys at

heartfelt will be the regrets of legions of American music lovers and admirers of this justly celebrated tenor. Mr. McCormack is reported in the Collier interview as saying: "There'll be no farewell concert tours, or the usual mechanics of exit. I'll just be through. I'd sooner have them asking now, 'Why did he quit?' than, when power begins to wane, 'Why doesn't he quit?"

There is a vital germ of truth in this singer's statement, although there seems to be no likelihood that his glorious voice (which evidently has been carefully handled all through his singing career) will begin to "wane" at the early age of fifty. It is true that the voice of any singer at that age no longer can hold the attractive brilliancy and virile freshness of youth, but there always is the wonderful compensation of fuller development, ripened beauty of tone and greater singing finesse. Brignoli, the once famous operatic tenor, was singing at the age of seventy (or more) with his voice still retaining the most of its remarkable beauty. On the other hand, the once great Campanini (practically the predecessor of the late lamented Caruso) left only the sad memory of a wonderful voice torn to tatters, while Annie Louise Cary (probably America's greatest contralto) retired at the age of forty in full vocal prime, leaving to an admiring public the happy remembrance of a voice marvelous in its beauty and volume of tone.

An interesting anecdote concerning Cary relates that only once after her retirement in 1882 was this great songstress ever again heard to sing in public, and that was during a performance at the New York Metropolitan Opera House. The contralto in the cast of that performance, a young singer and apparently suffering from a violent attack of stage fright suddenly began to waver in tone, faltered, and was at the verge of a complete break-down in a great solo number. The situation had become intense when a woman of regal appearance stepped to the front of one of the private boxes, picked up the solo at the supreme moment, and pouring forth a voice of glorious beauty and volume carried the number on from memory for several measures until the unnerved singer on the stage had recovered her poise. The effect upon the listeners was electrical; the gracious kindness of the act in defying convention and saving the singer and situation from a fiasco instantly appealed, and from a delighted audience the "assisting" artist received an ovation said never before to have been accorded any vocalist at the Metropolitan. The singer in the box was Annie Louise Cary.

To return to the tenor of our writing, John McCormack is one singer whose conscientious aim is never to disappoint an audience that has paid to hear him sing, if it is physically evidently laboring under a sung without making any attempt to disguise huskiness of voice (which is no easy matter), or with a mere apology by the manager would have cancelled the concert and thereby disappointed a "capacity" house filled with eagerly expectant listeners; but not so with McCormack. Disappoint an assembled audience by failing to sing at all he either would or could not. Instead, under such adverse conditions he has sung an entire program as scheduled, his superb vocal technic and sure delivery so covering hoarseness that most of the audience been far easier, vocally and physically, to have forte. permitted the huskiness to show and hang the

### Gossip Gathered by the Gadder

Facts and Fancies Garnered from the Field of Music

By Myron V. Freese

Mr. McCormack also is a great singer who aims to please his public by singing what it most likes to hear. He has been criticized many times as to the make-up of his programs, and more than once the critics have covertly sneered at his lack of catholicity in music taste. Concerning the latter, the conductor of the music column in the Boston Sunday Globe

"The writer once sat across the aisle from John McCormack at a Boston Symphony concert. One wondered what sort of attention this tenor would pay to the classics, and so stole occasional glances in his direction during the music. McCormack sat there lost to the world. with just the hint of a smile on his lips and his whole body swaying to the rhythm of the orchestra. His own singing of Bach and Mozart ought to have proved his passion for great music, but here was absolute proof.'

REGARDING RETIRING VOCALISTS

Many of us at times have heard singers who should have retired (or been "retired") before they became vocally "tired," singers who constantly failed to quite stick to the pitch, but stuck to singing (?) as hot pitch sticks. Why, Last?" Those are three of the better known therefore, should any singer of such superb vocal calibre as Mr. McCormack at forty-one consider retiring at the age of fifty, if he is physically fit? We would be willing to bet is wonderful top tone in "I Hear You Calling Me" against the most beautiful flute tone ever produced that he would be singing better even at seventy-five than are some singers of today at twenty-five. Among the great singers of past and present generations there surely is plenty of precedent against what in his case seems almost like a premature retirement. We already have mentioned Brignoli as singing up to and beyond seventy, but there are many more. A few instances may be of interest.

The writer of this article heard Patti sing at the age of forty-seven (the singer, not himpossible for him to appear. More than once in self), and with all the remarkable beauty, purity floor to the swaying of bodies and the scrape, Boston he has appeared and sung when (to an and flexibility of voice that had won her worldwide renown, and, if such a thing were possible, severe cold. Many singers would either have greater art in coloratura. At her final retire- Hall; music: a squeaky pipe organ in a stuffy ment from all public singing (this singer was movie show; music: a banjo and a voice at a famous for "Patti farewells"), when surely she darkened window; music: eight fraternity must have been a septuagenarian if not more fellows bellowing "It Ain't Gonna Rain No (data not at hand), the great cantatrice was More"; music: trumpets and drums, a band said to have sung with the same beautiful and the tramp of feet in martial tread; music: voice and superb artistry as of old. Then drifting lazily across starlit waters; music: there is Jean de Reszke, the famous operatic the mother of thought. tenor who retired from public life at fifty but continued to teach until his recent death at seventy-five. He is reported as singing for pupils or friends almost up to the last with full power and beauty of voice and the same never even suspected the cold. It would have perfect control of dynamics from piano to

public at a fairly ripe age there might be men-grinding out under the flare and glare of a

tioned Mme. Schumann-Heink, a wonderful woman who besides being booked for many concerts during the coming winter will again join the Metropolitan Opera Company, and she is only sixty-four; or Mme. Melba, who last year gave farewell performances of opera in Australia (her native country), and is still singing in London at the age of sixty; or Mme. Calve, who at sixty-one occasionally sings in public with the same seductive charm of tones velvet-like in quality and perfectly delivered.

And what of Mattia Battistini who, because of his dread of the ocean voyage never will be heard in this country except through the phonograph records? Ranking as the greatest baritone in all Europe today, and with a record of forty or fifty years in public singing, he is still charming audiences by the freshness and virility of his wonderful voice at the age of well, he is placed all the way from sixty-seven to seventy-seven, but nobody seems to know exactly how old he is, and what does it matter

After all, why worry unduly about the promised losing of John McCormack? There are nine years yet to intervene before his projected retirement, and it is reported that he will continue to sing for charitable affairs but not for his own emolument. Will tickets for such functions go begging whenever he is billed to appear? Hardly! not even if he is a nonogenarian and still retains a shred of his gloriously beautiful voice, his artistry, and loved personality.

WHATEVER may be its bearing upon the religious world, of greater importance to the world in general than evolution should be involution — the passing or folding into the silence of the living; in the music world, the old musicians who once had a name, personality and presence.

How many readers of this column remember or ever heard sung: "I Loved You Better than You Knew," "When We Were Happy. You and I," or "I Will Love You Till the songs by "Johnnie" Carroll, a popular actor and song writer of a generation ago who died at his home in Brooklyn, N. Y., July 2, at the age of sixty-three years. "Johnnie" was born in Manhattan, where he lived until the age of eleven when he ran away from home and joined a theatrical troupe. Four years later he made his stage début in New York City as a singer of Irish ballads in the old Koster & Bial Music Hall then located on Twenty-Third Street and now not even a relic. He afterwards played with Chauncy Olcott, Joe Hart, Weber and Fields and Sam Bernard.

HERE is the way in which music is mentally visioned by a contributor to Mr. Philip Hale's column in the Boston Herald: Music: blatant and brassy, blaring across a dance scrape of boisterous shoes; music: sonorous, vibrating thrilling hundreds at Symphony

Music is indeed the "mother of thought," as this contributor states, and there is much of poetic beauty mingled with the more prosaic in his thought-vision, but is he tonally colorblind in not visualizing farther? He might have included - music: a strident street piano. Among the great ones who are still singing in hopelessly "jangled and out of tune," tirelessly

street corner electric the banalities of the "Banana" song; music: a simpering songstress in a cabaret, shamelessly decollete in voice and corsage, unmusically endeavoring to make ennuied listeners come "Smiling Through" music: the thunderous, terrifying rumble of seismic disturbance as, in the flash of an eye the quaking, heaving earth wipes out life and hurls many of man's monuments of architecture crumbling into dust, or the rushing roar made by tons of solid rock being torn from mountains and the huge boulders tossed into the sea as lightly as if they were but pebbles; and, recently in Boston, music: a second rate orchestra playing in smoke and murk of the odoriferous atmosphere of an illegitimate "club," jazzing crazily for shuffling feet as suddenly swaying, cracking walls bend and crash and fall. yet fail to cover agonized shrieks of those buried beneath tons of a building's débris, music: today, a requiem for the dying or dirge for the dead; tomorrow, a rhythm for the thoughtless,

MELODY FOR AUGUST NINETEEN TWENTY-FIVE

The Washington Star says that "parents and children should understand each other better, but not well enough to attend the same jazz parties." Who was it that wrote: "A little knowledge is a dangerous thing?"

a dance for the unthinking. "On with the

dance!

Just a suggestion for the song-smiths, tunetinkers and jazz-journeymen: Baboon Blues: Gorilla Galop; Chimpanzee Chasse; Whist! the Jay-bees Jazz, and "Yes, We have No Monkeys Today.'

The Gadder butted into a bully new word when digging into the dictionary recently, "Gallification." It has to do with gall.

"Say, Bill, you ought to see the 'Four Horsemen. "Shut up! You know I hate circuses and sawdust." — Exchange.

Wonder if some singists, playists and jazzists ever are haunted by ghosts of the tunes they have murdered. That might account for much of the perturbation of spirit we notice in some of their efforts.

OUR NATIONAL SONG

THE American Antiquarian Society of Worcester, Mass., possesses original documents that throw an interesting light on how Am rica, that patriotic hymn that means so much to most of us, and that very few of us are able to sing from memory, came to be written. The Reverend Samuel Francis Smith, a graduate of Harvard in the class of 1829, and a classmate of Oliver Wendell Holmes, in a letter to Henry Preble of the Navy, says that in 1831 a fellow voyager on a return trip to Europe handed him a volume of national airs suggesting that he might find a melody to which a "wholly original" song could be composed for America. Some time later, as he was glancing through the book, he was attracted by the tune of God Save the King Without devoting much thought to the matter, he jotted down the verses of America, using the meter of God Save the King as a pattern. The poem was written rather hurriedly, and without any idea that it would ever attain much popularity. America itself was first publicly sung to the tune of God Save the King at the Park Street church, Boston, on July 4, 1832, which is just about 93 years ago. The tune of God Sare the King has been assigned to various writers. At one time, it was thought that Handel had written it. It has finally been agreed after considerable research that a Dr. Henry Carey, son of the Marquis of Halifax, composed it in 1740 in honor of the birthday of King George II. of England. Dr. Carey was also the composer of the once celebrated tune Sally in Our Alley. Previous attempts had been made to use the tune of

God Save the King as a melody to which American verses could be sung. There is a record of ten verses having been written by "a lady of The Hague" in 1779. These verses were published in the *Pennsylvania Packet*, at Philadelphia, that same year, but evidently lacked the spirit and meaning that have made America our national

It is a question whether America or The Star Spangled Banner is the more generally accepted American National song. There is no doubt that America is much more easy to sing, yet the tune itself, when disassociated from the words written by the Reverend Mr. Smith, is just as much or even more a British National anthem than an American one; although it may not seem so to a good many of us. Of course, the air to which the words of the Star Spangled

Banner are fitted is also an old English song, being originally known as Anacreon in Heaven, yet this melody is not the National song of any other country, and at least in its patriotic significance, it has come to hold that meaning for this country alone. The words to The Star Spangled Banner were written during the war of 1812. The author, a lawyer of Frederick County, Maryland, Francis Scott Key, by name, had been detained on a British ship in Baltimore Harbor, where he had gone to secure the release of a physician taken prisoner by the enemy. During the detention of Key on this ship he was forced to witness the bombardment of Fort McHenry by the British. This continued all night and from his position in the British Fleet, it undoubtedly seemed to him so severe that nothing could withstand it.

Early the next morning, he noticed that the fort was still holding out, and was so vividly impressed with his experience that be began jotting down lyrical lines upon the back of an old letter while the bombardment still continued. After the battle was over and Key returned to his room in Baltimore, he reassembled his notes, some of them scribbled in the dark and hardly legible, and the finished result was the words to The Star Spangled Banner. It was first published in the Baltimore American, September 21, 1814, a week after the battle and was sent over the entire country on broadsides depicting the bombardment of Ft. McHenry. As Key was inspired by his situation to assemble the

ning words of The Star Spangled Banner, he undoubtedly had in his mind the melody of this old English song Anacreon in Heaven, because the words as he wrote them are of the same form and meter as this old English melody. As used in our National song, however, the old English melody has been changed slightly.

According to one historical record, the first time the Star Spangled Banner was sung publicly was shortly after it was fresh from the press, and at a tavern near the Holiday Street Theater of Baltimore where players from various Baltimore theaters congregated for their daily military drill, as every man at that time was a soldier. Another account has it that it was afterwards sung in front of the theater and that a great crowd of people, who were much stirred by the refrain, joined in. At any rate, before the war of 1812 was over, The Star Spangled Banner was sung and played with great enthusiasm over the whole country. It is used in the Army and Navy as the National song, and general custom has impressed it as such upon our national life. If it were a little easier for the average person to sing, there is no doubt that the enthusiasm and patriotic fervor expressed in the words so impressively by Francis Scott Key, would have made it without question our National song.

Editor Melody: — Enclosed please find my check for \$2.25 in payment of my subscription to Melody from May 1925 to May 1927. Since you are putting Melody out in the new form, I like it much better for I can separate the pieces, and in my work as theater organist and pian it is much more handy. — Mr. J. T., Montana.

#### If I Were the Editor of Melody

In January, the Editor offered \$10.00 to that reader who sent in the best all-sround letter telling what he would do were he Editor of MELODY. This prize has been awarded, and the details appeared in the April issue. Among the non prize-winning letters were quite a few setting forth interesting and worthwhile points, however, and the one printed here is a specimen.

NOTE MELODY offers \$10.00 for hints about improving ■ it. It seems rather presumptuous for an outsider to suggest to a practical and efficient specialist how he might prove his methods. No doubt there are persons who could suggest changes or innovations that might improve the magazine, but I believe that the engineer of the craft is the best one to handle it. The job of editing Melody must be in a class by itself because there is only one Melody, and herefore the editor has no pace-maker; but I think that under the present circumstances and conditions, magazine is just about as good as it can be made. I like to hear the written and printed opinions of other musicians when they are consistent and constructive, and so I miss the Open Forum. That is the only change I care to suggest except that I would cut out the humorous sections. There s too much of that sort of stuff nowadays; one meets with it everywhere and it is getting stale. It takes a first-class brand of humor to get across these days, and much of it is anything but first-class. — C. F. DISTELHURST, Omaha

Nebr.

Some parts of the above letter might more properly go in the Brickyard. Anyhow, we appreciate the compliment in the fourth sentence. We intend to keep MELODY out in front, and continue to bend our efforts toward making it even better than it is. The idea of an Open Forum meets with our approval; in fact that is our conception of the Brickyard; so use it in that way. As to our humor, we hope that some of our readers don't feel about it as Mr. Distelhurst does. If any of the rest of you wish to contribute a brick or two, aimed at MeLODy's humor, let's have them. In the meantime, we'll try to have enough variety in our text matter to please all tastes.

UST what do you think of our Magazine anyway?
What features do you like? What articles or departents fail to interest you? And what about the music which numbers do you find useful and which not—and why?

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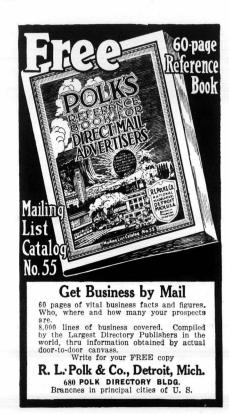
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was put forth without much forethought or about it. judgment. There's something new every day if we can only find it, and the other day of which we are speaking, we did find something

You're all familiar with the ordinary usual aspects of radio and the talking machine. But imagine, if you can, these aspects and the possibilities they suggest carried to their nth power and then multiplied by several dozen.

Before going into details, let me tell you what we heard and didn't see. We heard dance music so robust in tone that thousands could have danced to it, In the hall where we heard it there was no orchestra, no talking machine, no loud speaker, yet the hall was literally full of music. Moreover, it seemed to come from every place - floor, ceiling, and walls; at no place in the room was it louder than any other place. "Aha! some new radio trick" says we to ourselves, especially as what we heard sounded so much like a famous orchestra we knew was broadcasting. And yet we weren't so sure; we knew that the proprietor of the place had some sort of a new receiving set of which he was very proud; still, it was in a different part of the building, quite removed from the hall. Then this music we were hearing didn't sound like radio reception; there was a fullness and body to it that loud speakers and receiving sets have seemed unable to give. Neither was there even a suggestion of the static or interference so usual with radio reception. Presently, the dance music ceased and a violin solo came through; suddenly it stopped, and the violinist of the hotel orchestra took up the number from where it had quit. He was a good violinist with an excellent violin, yet his playing sounded positively puny after what we had just heard.

We were then still more doubtful of its being radio, but what it might be we had no idea. We were certain it wasn't radio when we heard Galli-Curci begin to sing. Just then we happened to know this queen of lady song-birds was where she couldn't broadcast on a bet, even though her manager would permit. Yet, there wasn't a thing in sight to explain it all, even though we looked diligently to find some-

We had the same experience next day in a large department store. Brass band music, orchestra music, various solos, came from no place, yet they were every place. Yet, unlike the talking machine, what we heard didn't seem to be an incomplete (though interesting) reproduction of the original performance. It was as good or better than the original could have fact that to amplify tone without distortion, a been, possibly due to the extraordinary com-small amount of multiplication and unlimited pleteness with which the music was so strangely addition gives excellent results, while multiplidiffused. Unlike the usual radio reception, the novelty attached to the performance was not probably never will do so." its chief claim to interest. The novelty was great enough, no doubt about that. Who can imagine anything more novel? But grippingly interesting and inexplicable as the novelty of it was, the sheer beauty and completeness of the tone produced was the most interest-compelling get it are installing MYSTERIO, regardless thing about it. During one number we heard the music diminish from an overpowering volume of sound down to the gentlest whisper; yet the whisper filled the whole hall and was as audible in one place as another. Neither did the quality of the tone seem to change as it does with augmented talking machine records and amplified radio; it was only the volume of first public announcement of that revolutionary tone that changed — not its beautiful quality.

When you realize that even now we know

WE HAD a tremendously interesting little more about the "why" behind what we experience the other day. We've heard but couldn't can be in the can be in the couldn't can be in the can be in the can be in the experience the other day. We've heard but couldn't see — don't be disappointed. concluded long since that the old say-"there's nothing new under the sun" - and we can tell you some of the things he said



First, the man himself. His picture adorns this article, and his past achievements have had a lot to do with the interests of many Orchestra Monthly readers. He is Mr L. A. Williams of Kalamazoo, Michigan, one of the founders and organizers of the Gibson Mandolin-Guitar Company (now Gibson, Inc.), and for a score of years its most active executive, first as Sales and Advertising Manager and later on as General Manager. For the past few years, since leaving the Gibson Company, "Lewie" (as he's known to his friends) has devoted all of his time to radio research and improvement. What we heard is one result. He calls it "MYSTERIO," which describes it exactly but doesn't define it at all.

It is something that takes all that the talking machine and the radio can do, carries it to the nth power and then multiplies it by several dozen as we said before, and that's the best definition and description we can give you.

Williams himself has this to say about it. "It's based primarily on the fact that musical achievements of the future will come through the fluidity of matter rather than its stress and strain resistance. The laws that govern the workings of MYSTERIO are easy to understand, yet we actually know very little about its governing principle — which is electricity. Its possibilities seem limitless. The one apparatus can handle radio broadcast or talking machine records, or be used to diffuse music, speeches or announcements that are neither broadcast nor recorded, but originally performed at the central station of MYSTERIO. One central station could supply every room in every house in a city with music, yet it's just as suitable as a unit for a small home. As to the quality of the music — well, you know what you've heard. I might add that another feature of MYSTERIO is recognition of the cation to excess and expansion never have and

This article is in a way rather premature. No publicity has been released as yet for MYSTERIO, only those who've heard it know there is such a thing. They are as deeply impressed as we were and are. Those who can of what radio set or talking machine they have. MYSTERIO will cost comparatively little to install and almost nothing to operate. It's certainly a big thing, big enough to revolutionize the entire radio and talking machine industries. When it has done this, you can have the satisfaction of knowing that you read the twenty-first century product — MYSTERIO in this magazine.—George Allaire Fisher.

#### Among the Washington Organists Continued from page 5

The set of McKimm Memorial Chimes, 15 in number, is located in the tower of G St. Epiphany, and when Trovsky feels particularly agile he climbs the stairs then goes up two long ladders to the tower, and rings the bells by means of handles, the old-fashioned way. However, most of the time he plays them from the console, on a special keyboard of all white keys, and very difficult it seems to the observer to keep the notes in mind. He always has a number of people watching him play at the daily twelve o'clock (noon) recitals, and when the bells were first installed traffic on G St. was brought to a standstill for blocks, so great was the congestion in front of the building. The music from the bells has a range of two miles on a clear day. G St. Epiphany is located in the very heart of business Washington, and while we were all watching him play one noon, a man in the crowd said he never missed a day, when he was in the city, hearing the chimes from his office. "And one can always tell, too," he added "when a substitute plays. That compliment was a splendid tribute to Mr. Trovsky work, coming as it did unsolicited, from a cultured listene whose previous conversation told us he was acquainted with

Ex-President Harding was much interested in the chimes, and when Mr. Trovsky heard of our President's death, he quickly dressed and made his way to the church, where he tolled one bell, indicating the age of our dead President, and then played a few of his favorite selections. As Mr. Trovsky had been notified from the News office, he was playing some time before the extras were on the street, and people hearing the chimes in the still night knew that something unusual had occurred. Thousands had gathered below the tower before he finished playing.

Incidentally Mr. Trovsky is now preparing to take the final degree (F. A. G. O.) of the American Guild of Organists. A degree to which many aspire but few secure.

NE of the most interesting figures in the musical world in Washington is Karl Holer, known for his unique and discinctive arrangements of musical compositions He was born in Washington, but his parents were natives of Switzerland. His early musical education was received from his father, and at sixteen years of age he began study ing with Dr. John Theophil. This course covered a period of seven years, and included piano, harmony, counterpoint and composition. At seventeen he wrote a song Greeting for the Arion Club of Washington, and in appreciation the club presented him with a diamond studded insignia of the organization. Twelve years later he was elected conductor of the club and held this position successfully for five years. During his period of leadership he gave semi-monthly concerts with the assistance of the best local talent, and a picked orchestra of twenty-five.

Mr. Holer's work as a composer covers a wide range. best known piano compositions are Song Without Words, A Storiette, Nocturne in D Flat, and Minuet. His musical settings for poems by Heine, Bourdillion and Scollard

claim much attention.

When Love is Done was dedicated to, and sung by Mrs. Virginia McRoberts. At the dedication exercises last year, of the Y. W. C. A. home in the Bronx, N. Y., a song O Fair and Sweet dedicated to Miss Beatrice Seymour Goodwin was sung. Many of his numbers are used by the Friday Morning Music Club of Washington, and Glee Clubs throughout the city. A song *Ghosts* is written for bass, and is weird and original. His songs for male quartette are much in demand, and his sacred numbers are used extensively in the various churches. A most beautiful solo number for piano A Midsummer Fantasy was heard from WCAP on June 26, 1925, played by Miss Frances Gutelius, concert pianist, for whom the number was written. Musicians familiar with Holer's work declared this his best

His work as an orchestral arranger is as familiar to Washington as the Washington Monument, and every theater of any size in the city has compositions arranged by Holer in its library, and they range from the heavy sym phonic to the little fox trot which takes on a "meaning all its own," when "dressed up" by the skillful hands of this wizard. He is an ardent admirer of the theater organ and expressed his delighted surprise at the progress made by the theater musicians, especially theater organists. His spare time is spent in the theater, and he delights in listening to the various organists and their ideas of harmony, counter melody, etc. "There is no other musician capable of producing such music" he declares. "The theater organist is the main thing today and I believe he has only started. The possibilities of this entertainer are unlimited, and I am delighted to see how many really fine organists the theater has produced." He is now arranging a class course in harmony to be opened this fall. Many professional musicians are among his pupils, and counter melody on organs for theaters will be one of the outstanding class features. He is very modern in his work and pens a jazz clarinet or cornet solo with as much ease as a straight arrangement. As piano accompanist he has appeared with many singers, violinists and 'cellists of international fame.

One of the most gratifying moments of his life was when

he received an order from a well-known conductor at Han-over, Germany for a series of special orchestral arrangements. They have recently been played there with much

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RGANISTS of Washington may be afflicted with spring fever. Again it may be the commercial influence, for the grass is always greener in the other fellow's yard. At any rate some little bug bit a flock of them. Everyone is just going some place — just returning—or they have gone recently, leaving their correct forwarding address. It would seem as if some one snatched up all the organists, put them in a bag with a few new ones, gave the bag a good shaking, and then opened it — leaving the organists to scurry like kittens, landing on the first empty organ bench they could find.

MR. AND MRS. GRANT E. LINN started things when they moved to Salisbury, N. C.

MAE WOODS of the Princess Theater heeded the call of "Come West, Young Organist Come West" and she left, leaving her position to be filled by Mrs. HALL.

ARTHUR FLAGEL at the Earle Console, left for a year's study in Paris, and KURT HETZEL, a musician of rnational fame, has succeeded him. MR. KNAPP, of the Marine Band Orchestra, moved to

the Rialto where he is alternating with John Salb on the new Wurlitzer

CHARLES WORTHY — formerly of this city — is now at the Columbia with Walter Salb, although this is reported to be an indefinite engagement.

CARL HINTON, who has been at the Columbia for the last year and a half, is playing for the next two weeks at Crandall's Metropolitan. Before he went to the Columbia he was at the Metropolitan for five years. He has future plans but they are clothed in secrecy.

STANLEY RHOADES of the Avenue Grand, who came here as a Wurlitzer Demonstrator, when Crandall installed his first Wurlitzer at the Apollo three years ago, has gone to Ocean Grove, and gives us the information that he is to "One of the biggest organs in the world." We all wish him luck. He is a showman, with plenty of personality added to his musical ability. As one young lady organist remarked when he first came here, "Oh he's good, he plays jazz music in four sharps." Treat them kindly, indulgent public, for of such is the kingdom of theater

GEORGE EMMONS, for many years at the Palace, is again with us and will fill Mr. Rhoades place at the Avenue Grand. He substituted at the Tivoli for Otto F. Beck while Otto went to Canada "on a vacation," also handling the organ solos for WRC and he reports an appreciable increase in the morning mail from radio fans.

MISS AMOURETTE MILLER, assistant organist at Takoma Park, went South, and reports regarding the date of her return are not encouraging. I know someone who will be out one perfectly good vacation, if said young organist does not return to the home field soon.

NELL PAXTON — Metropolitan organist — seized the ity to take a two weeks' vacation in the Ad dacks while Hinton was at liberty to substitute.

NORMAN STOCKETT, organist at the Rialto, decided to give his feet a rest this summer, and accepted a position as orchestra pianist in a local hotel. ADOLPH TROVSKY and MISS CHARLOTTE

KLEIN attended the 4th General Convention of the American Guild of Organists at Chicago June 15 to 18th. A feature of the convention was a recital by Miss Klein at Grove Church, Oak Park, which was well received.

MISS RUTH HARRIS, fourteen year old pianist, surprised everyone present when she participated in a recital recently. She played Chopin, Schubert, Brahms and Dvorak with unusual skill.

MIDMER & LOSH - Organ Builders - Merrick, L. I., have just completed what is called the first SEVEN OCTAVE organ in the world. As an experiment it was installed in the first Christian Church at Miami, Florida, this spring. It was so successful they are now putting out a special three manual theater organ with two five-octave

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manuals, and the lowest manual a seven octave. They have many inventions for theater organs which they claim no other organ builders have, and expect to introduce some of their special stuff soon.

The B. F. Keith's Hippodrome, New York City, has a three manual Midmer & Losh special, and is lending an attentive ear to the new invention. As this is supposed to cause a revolution in the theater organ world, we would like to hear the pro and con of the theater organists. Would you like it or would you not? Do you think it would enable you to play many piano selections heretofore banned because of insufficient range? Mr. Siebert Losh, President of the firm, was at Takoma Theater last week and gave permission for the publication of this news, so this is first official notice of the new organ. As the organ builders have to depend on theater organs and organists more or less for their sales, we would like to hear from every organist. If you are in favor of a seven octave organ tell so, and if not we would be glad to know why. Richard K. Biggs, who gave the opening recital at Miami, put his seal of approval on the new organ.

MONEY-CASH-IDEAS-It's funny what people can think of when there is a little money in sight. MEYER DAVIS gave someone one hundred dollars to substitute Syncopep for Jazz, said "Jazz" being too coarse for his refined organization which has now reached the millionaire class. Some one suggested "Swanee" as a name for his new dance hall, and Meyer parted with another century note. He cashed in a thousand dollars' worth of publicity on the deal via newspaper and radio. Without so much publicity but the same success, Crandall loosened up with a hundred when someone thought of calling the new theater he expects to build the "Colony." The Rubinstein Club offers a hundred — as yet unclaimed for the best composition for women's voices.

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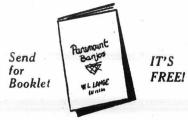
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The Photoplay Pianist and Organist

By LLOYD G. DEL CASTILLO Continued from page 8

number, a system I explained at length in these columns in the issue of May, 1924. These classifications vary considerably in scope, extent and volume, from the Suites, too bulky for a folio and occupying a full shelf, to the Light folio, which belies its name with some three or four inches of thickness, down to the Martial folio, a thin folder comprising all music of any degree of martial atmosphere from the Polidini Marche Mignonne or Pryor's Baby Parade up to Elgar's Pomp and Circumstance and Saint-Saen's Marche Heroique, and excluding all street marches, which are collected in a separate volume. Including this latter, which is composed of violin parts pasted in book form, the entire list is as follows, arranged by he amount of material in each and starting with the most extensive: Suites, Overtures and concert selections, Musical comedy selections, Popular music (with the waltzes separate), Light, Quiet, Racial, Dramatic, Gruesome and Grotesque, Light Active, Street marches, Martial.

If you have any paucity of ideas on classifying music, Rapee's "Encyclopedia of Music for Pictures" (Belwin) will furnish you with plenty from its total of five hundred. And for practical ideas on their use and identification, an intensive study of Bradford's cue sheets with a close comparison of the pictures will be enlightening and instructive. Decide, for example, why a number like Chaminade's Scarf Dance was chosen rather than Bratton's Laces and Graces, and what the difference in atmosphere is. In particular, note the essential characteristics of the types of music chosen for character and low comedy themes, and how they differ from neutral numbers of similar tempo. If you have not thought of it before, you will begin to discover what subtle shades of musical differentiation exist, and the qualities that mark out and separate different sub-types of the same general type, such as Light Juvenile, Light Whimsical, Light Pastoral, Light Rural and Light Emotional.

TREATING MUSIC ELASTICALLY

There is one point that should be emphasized in connection with the use of published cue sheets. It is, in brief, this: They ordinarily specify a good deal more music than is necessary. The reason is simple. These sheets are prepared for orchestral leaders who are, many of them, lacking in the time and equipment to prepare their scores painstakingly or familiarize themselves with the picture prior to its performance. The directions must then be made foolproof. The cues, wherever possible, must be titles rather than action, and any change of mood must introduce a new appropriate number, and not depend on any cuts, changes in tempo and dynamics, or reaching an appropriate contrasting section of the number being

The organist, on the contrary, is free to make his work more elastic, and to vary the numbers so that they may cover a wider range of moods and time, and still be in keeping. It will be noticed that on the cue sheets there are many examples of consecutive numbers which vary so slightly that one number may often serve simply by a modification of tempo and dynamics. A more complicated example of similar means occurs in the utilization of a long dramatic number like a Gabriel-Marie overture, a Liszt symphonic poem, a Tchaikovski symphonic movement, or a Verdi or Wagnerian operatic selection, and synchronizing the changes in mood to similar sequences in the action of the picture. I gave an example of this process in the November last issue of

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this magazine, where the last movement of the Tchaikovski Sixth Syn phony was seen to take the place of six of Bradford's cues in the Cecil de Mille production, Feet of Clay. At that time I discussed this process at length, giving a list of such adaptable numbers.

In addition to these longer dramatic numbers, in which may be found a half dozen or so succeeding moods, there are also many shorter numbers following regular sequences of contrast. The most common example is the number which has two quiet sections between which lies an agitato or dramatic section. Perhaps the next common is the type in which a quiet number is preceded by a brilliant introduction. This is particularly true in ballet waltzes as Thomas' Black Rose and Tchaikovski's Sleeping Beauty. Another common formula is the light intermezzo with a quiet and sometimes emotional trio. Variations in type are the numbers which start quietly and work up to a dramatic climax, and conversely the dramatic numbers which fade away to an attenuated sentimental or plaintive coda. Then there are unique specimens like Strauss' Adagio Cantabile, in which two quiet sections are divided by a middle mysterioso movement, or Czibulka's Woodland Whispers, in which an allegro mysterioso gives place to a middle section of light neutral char-

MELODY FOR AUGUST NINETEEN TWENTY-FIVE

Finally there are the musical comedy selections, which are valuable for adaptation to light and farce comedy features. These selections vary among themselves just as greatly as any other broad musical classification, and whereas the Luders or Cohan music is eminently suitable for straight farce comedy, the Friml or Herbert brand will often lend itself to quite emotional scenes. The latter sort of music is particularly good for the frothy and yet emotional character of French comedy. Generally as good a way as any to utilize this musical comedy material in light pictures is to use some appropriate part of a selection wherever it comes in the picture, and then, provided the selection is of the right approximate type, build the rest of it around the adjacent sections of the balance of the picture. Time it so that your particular melody occurs at the right spot, if necessary changing the order or length of the remaining sections of the selection so that they also may be appropriate in mood if not in actual title. For example, in two farce pictures lately, namely, Charley's Aunt and Introduce Me, there were scenes in each in which Tea for Two was appropriate. What more natural, then, than to use the selections from No, No, Nanette and mould them to the action, with Tea for Two as the pivotal point.

And last, in the cue sheets will often be found bits of perhaps a minute or less in length specifying an agitato or a hurry or a dramatic tension. In this case it is often true, particularly where the action is of broken or uneven quality, that the organist can best improvise, often on the next cue breaking back to the number he was previously playing, rather than going on to a different one. The same thing s true in the case of flashbacks. On the cue sheet a different number will probably be called for, unless the flashback is too short, in which case it will be ignored entirely. But the organist can easily improvise, interpolate an appropriate number, or change the tempo and dynamics of the number being played. And after all, these are some of the reasons why a first-class organist can produce so much smoother a performance than most orchestras.

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WE NOTICE with interest that the Hammond Re-search Laboratory at Gloucester, Massachusetts, maintained by John H. Hammond, Jr., has announced the perfection of a new type of piano having a fourth pedal.
This fourth pedal sustains the notes and also controls the crescendo and diminuendo of the piano tone in a way not hitherto possible. An imposing list of prominent artists have endorsed the new piano, and considered it possible that through its influence, a new type of piano techniqu will be developed. We can look for marked improvements in all types of musical instruments during this and the next generation. However perfect musical instruments seen to be, and however admirably they seem to serve the pur-poses for which we use them, it is still undoubtedly true they are a long ways short of even comparative perfection. The much greater and more widely spread interest in music and the application of scientific methods of research to tone production are bound to have startling and constructive re-sults. We, ourselves, have devoted considerable of our leisure time to research work in acoustics, and have demontrated to our own satisfaction, at least, that there is no type of musical instrument that is anywhere near as effective as it could be. Mr. Hammond's new piano will be used next season, possibly at Symphony Hall, Boston, and we will look forward to hearing it demonstrated with much interest

THE National Association of Harpists has for its official organ a magazine known as *Eolus* with Carlos Salzedo as editor. A recent issue of this magazine which we have looked over with a great deal of pleasure reveals itself as most attractive in makeup and in text matter.

The National Association of Harpists was founded by William Place, Junior, well known to readers of the Jacobs' Orchestra Monthly, and especially so to all who are interested in the fretted instruments. Since 1919, when Mr. Place undertook to form an association of harpists, to the present, his brain-child has certainly grown and flourished. Today, the annual conventions of the National Association of Harpists with their concerts introducing harp ensembles of 80 or more harpists are events of national importance. We enjoyed the well-written résumé entitled "In Retrospect" and contributed by Mr. Place, and also the biographical sketch and appreciation of Mr. Place contributed by the magazine editor.

M USICIANS, like other folks who go through the motions of working for a living, are in the midst of the annual vacation season. It seems that a vacation would be much more enjoyable if it were spent some place where the environment and the name of the town were thoroughly in harmony with the musician and his specialty.

in harmony with the musician and ins specialty.

In a recent number of the Violinist, Martin Frank suggests that violinists go to Bowie, Maryland, vocalists to Sing Sing, New York, harpists to Harpers Ferry, West Virginia, cellists to Monticello, New York, pianists to Virginia, cellists to Monticello, New York, pianists to Florida Keys, Florida, and saxophonists to Saxony. There are some people, by the way, who insist that the saxophone player go even farther away than Saxony. Mr. Frank continues by suggesting that alto players try Altoona, Pennsylvania, although actually the altitude of Altoona, Pennsylvania, is rather high for alto players. Oboe players are referred to Hoboken, New Jersey, French horn players to Franch Lief. Indiana and English hom players players to French Lick, Indiana, and English horn players to Cape Horn —which is a long ways away from England. He suggests that conductors try Baton Rouge, Louisiana, and it sounds quite appropriate, although it's not apt to be any cooler there for conductors than Florida Keys would be for pianists. Bellows Falls, Vermont, is recommended for ists, and Celesta play less well-known and hoped for Heaven. There seems to be a catch in this last one or Mr. Frank has it in for celesta players, because people who go to Heaven haven't been in the habit of returning, at least not to our knowledge. Bagdad is recommended for the bag-pipe players and would quite satisfactory, except that it seems a little too close to Boston. Harmony, Pennsylvania, is suggested as very suitable for harmonica players, and the active end man of the minstrel show, known as "Bones" is referred most firmly to Rosehill. Think over this last one; it took us a little while to get it, but it occurred to us after a moment or two of more or less deep thought, that it was quite a popular name for cemeteries.

We could add a few appropriate vacation places to Mr. Frank's list. There is a little town in Illinois, called Viola, which, no doubt, would welcome the humble scrapers of the tenor violin. Sheepshead, Long Island, would seem an ideal place for banjoists; and trumpeters, in general, should receive a hearty welcome at Trompersville, Pennsylvania. We can even find a place for the seldom heard players of the alto clarinet or Basset horn; it is in MELODY FOR AUGUST NINETEEN TWENTY-FIVE



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Anyhow, these are merely suggestions, and we trust that wherever our readers go for their vacation, and whatever they do during it, they will have a glorious time and gain greatly in renewed strength and satisfaction.

THE newest development in street minstrelsy is the radio girl. Some of them have appeared upon thestreets of New York with considerable success and they have apparently displaced the hurdy-gurdy man, who has so insistently asked for our spare change during the past few years. A small radio receiving set upon a stick and a loud speaker, with a monkey on a string to take up the collection seems to be all the equipment necessary. The fact that the outfit is manipulated by an attractive young lady instead of a very unattractive person of foreign extraction, who is most decidedly not a lady, will probably have considerable to do with the financial success of the enterprise. Although we hope that the radio girl will have better luck in tuning in on attractive programs than we sometimes do; otherwise, she may not be as popular as the effect of the ensemble would lead us to expect

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' Echoes	The Ringmaster. Whiting Big White Top Boehnlein	
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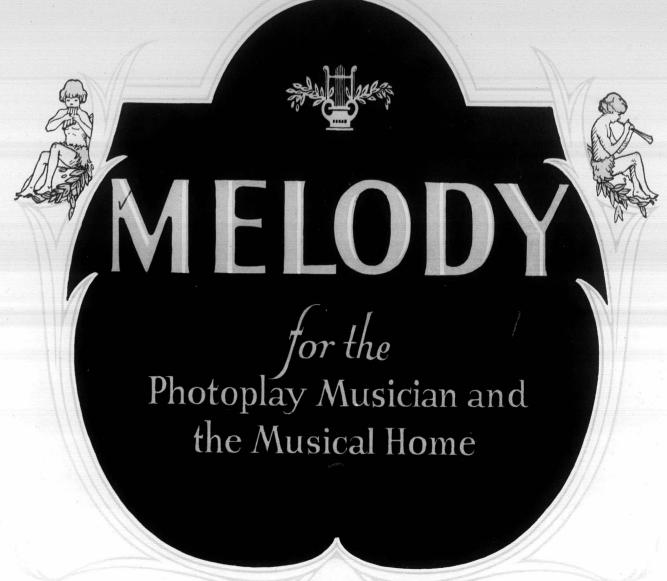
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